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# *SAINT JOAN:* A MODERN CLASSIC RECONSIDERED

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ONE of the worst occupational diseases of scholarship is the habit of repeating oneself, or, to use a bad metaphor, of persistently riding a hobby-horse long after the paint has lost its garish freshness and the mechanism has developed crankiness. Having in the dim and distant days of secondary school become an unconscious Shavo-maniac and having since developed into an unconscionable one, I have perhaps too loudly and too long bewailed the absence of a volume on Shaw which should confine itself wholly to a consideration of his plays *as plays, presented in the theatre.* In the absence of such a complete evaluation, I hailed in print with welcome one of the few books published after Shaw's death which contributed in any measurable way to a proper appreciation of the major playwright of our time. This book was Desmond MacCarthy's *Shaw,* a compilation of his reviews of such plays of Shaw as he had witnessed in production from the early days of the Vedrenne-Barker management at the Court Theatre up through the century until Shaw's death in November of 1950. From the beginning, this critic was notably swift and accurate in gauging the values of the Shavian plays and in steering clear of the muddle-headedness which afflicted most of the first reviewers of Shaw in performance. Of the first English production of *Saint Joan,* that starring Sybil Thorndike, in April of 1924, MacCarthy wrote two notices, one concerned with "The Theme," the other with the play as a whole.

In the first he shrewdly perceived that the "many and splendid merits" of the play would actually disturb critics and audiences, for immense seriousness was wedded to the extreme of entertainment, great "intellectual energy to a maximum of pathos and sympathy." Its great length, he thought, was compensated for by its depth: "I am by no means sure that I have got, or that I am going to get, to the bottom of it." In a memorable phrase he noted: "We are lifted on waves of emotion to be dashed on thought." But the main difficulty for the spectator lay in the religious theme and in Shaw's handling of the theme. The spectator, MacCarthy warned, "may distrust religious emotion, dislike exceedingly many of its manifestations (as, indeed, I do myself), but he must know

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what kind of a feeling it is and how it can draw and drag at the heart; otherwise he will neither apprehend the whole, nor feel the force of its most dramatic moments." I am sure I have not yet, despite much study and an actual production, apprehended the whole of the play, but I should like to comment upon a few of its most *dramatic* moments.

I especially distrust facile closet dicta upon any great plays. Among the many historians and scholars who when *Saint Joan* first appeared attacked Shaw on critical grounds other than aesthetic was one Professor Charles Sarolea; in an article questioning "Has Mr. Shaw Understood Joan of Arc?" he quoted, with a lack of humor unhappily characteristic of Shaw's critics, a letter from the playwright reading in part:

> I do not profess to understand Joan of Arc: and neither will you, unless you are growing rasher with advancing years, instead of more cautious. Lots of writers have tried to explain her, and to account for her, to dramatize her, to glorify her; and she has beaten them all, the series of defeats culminating in the frightful "gaffe" perpetrated by Anatole France. I have been more wary. I took the only documents that are of the smallest value: the report of the process, and that of the rehabilitation. I simply arranged what I found there, for the stage, relying on Joan to pull me through, which she did.

After commenting upon the quixotic whimsy of misinterpretation indulged in and frequently wallowed in by most of the writers about Joan, Shaw with lovely irony warned the Professor: "I have no theory about Joan, and understand her no more than I understand myself. Necessarily I take a certain view of the facts, and it will be very interesting if you can give another view of them, but none of us *know*. . . . So beware of my simplicity. I have deliberately abstained from learning in this matter so that I might the easier get into Joan's skin, and not into that of her historians; and as I have evidently got her alive somehow, you will have some trouble in persuading the world that I went the wrong way to work."

Both the irony and the warning were wasted on Professor Sarolea, who in company with such academic fellows as Professors J. C. Blankenagel, J. H. Buckland, J. L. Cardazo, J. Kooistra, C. M. Newman, Arthur M. Ropes, and J. van Kan, rushed into print in learned periodicals from 1925 to 1927 eager to prove that Shaw did not understand the Maid nor history. Whether or not he had nevertheless "got her alive somehow," few of them seemed to know—or to care. The most industrious of the attackers, the rationalist Shakespeare disintegrator then famous or at least noted for his mathematical distribution of fractional parts of the Shakespeare canon among a score or more of Shakespeare's contemporaries, was J. M. Robertson, who paid Shaw the dubious compliment of devoting to the controversy in 1926 a whole book, *Mr. Shaw and "The Maid."* Specifically denying to Shaw any understanding of the Middle Ages or of any of the forces operative therein, Robertson showed the quality of his attack by apparent preliminary recognition of Shaw's merits. Attempting, I suspect, to be disarming, he unhappily disarmed himself by such condescending remarks as these:

> For my own part I found it, as a play, quite unexpectedly interesting and effective throughout, even in long scenes which to a reader might seem overwritten. That is owing to the specific illusion of the stage, which, when skilfully managed, inhibits a large part of the critical faculty, and operates emotion in a medium of pure receptiveness. The interest and the effectiveness were largely due, I think, to the almost invariably excellent acting; and I trust I do no injustice to the many accomplished artists in the cast if I infer that their collective success was in no small measure due to the expert drilling of Mr. Shaw. His ripened

> skill in stagecraft is obvious throughout, from the farcing of the first scene to the farcing of the close—alike the work of the most gifted master of stage farce in our day.

This short passage so bristles with snide nastiness and self-revealing critical incompetence that I find it difficult to interrupt myself to note that the rationalistic Robertsonian attack was hailed by the young Anglo-Catholic Thomas Stearns Eliot in his snobbishly-titled organ, *The Criterion,* as justly due both to "one of the most superstitious of the effigies that have been created to that remarkable woman" and to the "corpse" of Shaw. 1926, mind you! At least the pipe-smoking and absent-minded Eliot of 1951 recanted by classifying Congreve and Shaw as the "two greatest prose stylists in the drama," and he suggested that the speeches of the knights who dispose of Becket in *Murder in the Cathedral* "may, for aught I know, have been slightly under the influence of *Saint Joan.*"

But let us return to Robertson's remarks, since he was acknowledged leader of the first onslaught against the play. Not implicitly, but explicitly, Robertson argued the case for the closet-critic, proclaiming his broad-mindedness by admitting the interest and effectiveness in the theatre even of "long scenes which to a reader might seem overwritten." This broad-mindedness he apologized for by claiming that much of his critical faculty was *inhibited* by "the specific illusion of the stage"—obviously an intruding force in the art of the drama, especially "when skilfully managed." The theatre is also a bad place to encounter drama because, forsooth, emotion therein operates, or rather the aforesaid "specific illusion of the stage . . . operates emotion in a medium of pure receptiveness." The image, if such it is, is too clinical for me. Robertson also seems to have felt that he was unfairly interested and made to accept the play as effective because of "the almost invariably excellent acting," obviously another intruding and inhibiting force, made all the worse by the critic's suspicion that this acting was aided and abetted by "the expert drilling of Mr. Shaw." This directorial faculty is finally judged to be a part of the "ripened skill in stagecraft . . . of the most gifted master of stage farce in our day." Not dramaturgy, not outright master-craftsmanship, just gifted farcing (the point with cheap rhetoric emphasized by repetition of the damning word). This is closet scholarship with a vengeance.

In 1930 The Institute of French Studies published, as obviously the work of a candidate for an advanced degree, a bibliography entitled *Jeanne d'Arc in Periodical Literature 1894-1929 with Special Reference to Bernard Shaw's "Saint Joan."* A rather confused title for a scholarly work, since periodicals for only five of the years covered could have "special reference" to Shaw's play. Religiously I have consulted this unrewarding work; happily for me I have succeeded in tracing down but few of its entries. But the passion for this kind of most undramatic and untheatrical criticism persists; recently *The Shakespeare Quarterly* published an article, written before Shaw's death but finally appearing as a pseudo-recognition of him after death, by the highly regarded F. S. Boas on "Joan of Arc in Shakespeare, Schiller, and Shaw." While Professor Boas was forced to admit that Schiller, in *Die Jungfrau von Orleans* "completely falsified history, both psychologically and factually," and that he did "not envy Schiller if he has to meet either Joan or the Muse of History in the Elysian Fields," the burden of his longish article was a defense of the dubious Shakespearean

handling of Joan (let us at least grant it bifurcated) in the first part of *Henry VI*, as opposed to Shaw's treatment.

One sympathizes more and more with Shaw's desire that his plays be treated as plays, studied in the theatre, and kept out of the classroom (and, by implication, out of the purely scholarly closet). When Shaw protested against the use of his plays in the classroom, professedly he seemed to sense danger in the student encountering him under the wrong auspices, but surely his emphasis was upon the wrong auspices. In the masters, the scholars, lay the danger. In November of 1927 another publishing firm asked Shaw's publishers if they might have the author's permission to use the third scene of *Saint Joan* for "a book intended for the Middle Forms of secondary schools," and he replied: "NO. I lay my eternal curse on whomsoever shall now or any time hereafter make schoolbooks of my works, and make me hated, as Shakespeare is hated. My plays were not designed as instruments of torture. All the schools that lust after them get this answer, and will never get any other from G. Bernard Shaw."

Unhappily, as I have had occasion to remark elsewhere in writing of the master ironist of our time, irony usually backfires. By 1928, candidates for a Higher School Certificate from the University of London were being assigned *Saint Joan* for "critical and detailed study," and I wager no candidate was advised, should he be unable to see the play presented, to confine his critical and detailed study to the play and to skip the preface, or at least to read it, as Shaw always advised readers to treat the prefaces, as an allied but separate economico-politico-religious treatise.

I am not denying the specific interest of the preface to this particular play. It starts arrestingly:

> Joan of Arc, a village girl from the Vosges, was born about 1412; burnt for heresy, witchcraft, and sorcery in 1431; rehabilitated after a fashion in 1456; designated Venerable in 1904; declared Blessed in 1908; and finally canonized in 1920. She is the most notable Warrior Saint in the Christian calendar, and the queerest fish among the eccentric worthies of the Middle Ages. Though a professed and most pious Catholic, and the projector of a Crusade against the Husites, she was in fact one of the first Protestant martyrs. She was also one of the first apostles of Nationalism, and the first French practitioner of Napoleonic realism in warfare as distinguished from the sporting ransom-gambling chivalry of her time.

The preface proceeds for some forty pages of close and heady if exciting and entertaining reasoning and argument to develop the arresting ideas proposed in the opening sentences and then, unlike most of the prefaces, actually turns to a consideration of the play with the words:

> For the story of Joan I refer the reader to the play which follows. It contains all that need be known about her; but as it is for stage use I have had to condense into three and a half hours a series of events which in their historical happening were spread over four times as many months; for the theatre imposes unities of time and place from which Nature in her boundless wastefulness is free. Therefore the reader must not suppose that Joan really put Robert de Baudricourt in her pocket in fifteen minutes, nor that her ex-communication, recantation, relapse, and death at the stake were a matter of half an hour or so.

He did not claim historical accuracy for the figures of the play, but he suggested that his Joan was at least more like the original than the Joan of Mark Twain or Andrew Lang, "skirted to the ground, and with as many petticoats as Noah's wife in a toy ark, . . . an attempt to combine Bayard with Esther Summerson from Bleak House into an unimpeachable American school teacher in armor." Ironic tongue in deadpan cheek, he gaily concluded that he really knew no more about Joan's circle "than Shakespear knew about Falconbridge

and the Duke of Austria, or about Macbeth and Macduff." "In view of the things they did in history," he said, "and have to do again in the play, I can only invent appropriate characters for them in Shakespear's manner." He emphasized, however, that as a man of his own time he could see the Middle Ages in perspective and thus could more accurately than the Elizabethans portray the clash of great forces; and also could suggest that "the world is finally governed by forces expressing themselves in religions and laws which make epochs rather than by vulgarly ambitious individuals who make rows." Thus, he hoped, those who see *Saint Joan* performed, will not mistake the startling event it records for a mere personal accident. They will have before them not only the visible and human puppets, but "the Church, the Inquisition, the Feudal System, with divine inspiration always beating against their too inelastic limits; all more terrible in their dramatic force than any of the little mortal figures clanking about in plate armor or moving silently in the frocks and hoods of the order of St. Dominic."

Even in these brief quotations from the preface, one might become suspicious that the interest in the religions and the laws might overshadow that in the visible and human puppets, that in the little mortal figures. But he who sees the play performed will sense the terrible dramatic force conveyed in the embodiments of divine inspiration in Joan herself, with her amazing variety and multiple facets of personality (successively, writes Louis Kronenberger in his recent *The Thread of Laughter*, "five very sympathetic things—a young girl, a dazzling conqueror, a heroine, a victim, and a martyr"); of the Church in the convincing and moving figure of Bishop Peter Cauchon, here probably for the first time shown not as a bullying villain but as a sincere and essentially humane being contrasted with the more conventionally minded and lip-servicing Archbishop of Rheims; of the Inquisition in the gentle and judicially fair if worldly-wise Lemaitre; of the Feudal System in the shrewd diplomat and cultured knight, Warwick. The spectator will also find embodiments of what we might call reluctant regality in the fully realized if grotesque character of the Dauphin Charles; of fanatical and ignorant nationalism in the original character of Chaplain de Stogumber (built up by Shaw simply on the base of a nameless cleric "who is known only by his having lost his temper and called Cauchon a traitor for accepting Joan's recantation"); of common humanity, responding to common humanity, in the simple English soldier who gave to the burning Joan a cross made of two sticks: "Well, she asked for it; and they were going to burn her. She had as good a right to a cross as they had; and they had dozens of them. It was her funeral, not theirs. Where was the harm in it?" Yes, the spectator will not be worried over the ideologies of puppets, but fascinated by the dramatic force, terrible or otherwise, of realized human figures whose ideologies are fascinating because of the warmth and vitality of their holders, not only of the figures I have mentioned but of a dozen or so more, down to the three briefly-appearing minor figures of the pages, each carefully differentiated, each a definite reflection of his environment and a comment upon the character of his master.

Deep-reaching and provocative as the ideas of the play are—and like Desmond MacCarthy I repeat, "I am by no means sure that I have got, or that I am going to get, to the bottom of it,"—it is in the first place the humanity and the credi-

bility of the characters that make *Saint Joan* a great play; that make it to that fine critic John Gassner, as to many others, the "one genuine English tragedy" of our time, to Brooks Atkinson "one of the great plays in the English language," to George Jean Nathan "a rhapsodic symphony . . . wittily and beautifully composed." Shaw rightly defended his treatment of the Joan theme as tragic rather than melodramatic (as had been the treatment by Shakespeare, by Voltaire, by Schiller, by Mark Twain, by Andrew Lang) precisely because he made his characters human beings, not stage puppets, human beings driven by forces bigger than themselves and necessarily more articulate in expressing these forces than their historic originals could have been. Claiming that his play contained "no villains," he argued:

> The rascally bishop and the cruel inquisitor of Mark Twain and Andrew Lang are as dull as pickpockets; and they reduce Joan to the level of the even less interesting person whose pocket is picked. I have represented both of them as capable and eloquent exponents of the Church Militant and the Church Litigant, because only by doing so can I maintain my drama on the level of high tragedy and save it from becoming a mere police court sensation. . . . The tragedy of such murders [as that of Joan] is that they are not committed by murderers. They are judicial murders, pious murders; and this contradiction at once brings an element of comedy into the tragedy: the angels may weep at the murder, but the gods laugh at the murderers.

This passage is highly suggestive. For one thing it explains the necessity of the Epilogue, originally much deprecated, and now accepted but almost always made the subject of some apology by the critics; that ironic but deeply human and frequently moving Epilogue, with its tremendous litany of praise to Joan from Cauchon, Dunois, the Archbishop, Warwick, de Stogumber, the Inquisitor, the Soldier, the Executioner, and King Charles; and with its ironic echo of Joan's recantation in the Trial Scene, as the nine men express their horror at her proposed return to earth, and show her that only in her death can mankind accept her greatness, and leave her alone to sound out her last great cry that settles this play into the sorrowful perspective of tragedy: "O God that madest this beautiful earth, when will it be ready to receive Thy saints? How long, O Lord, how long?" (This Epilogue, remember, to Professor Robertson, as to many subsequent critics, is "farce." Well!)

And the simple power of this closing speech recalls Shaw's insistence upon the necessary eloquence of the major figures. Probably the most famous scene of Shavian dialogue is the Tent Scene in this play between Cauchon, Warwick, and de Stogumber, finer because basically more serious, more profound, and less obviously pyrotechnical even than the Don-Juan-in-Hell scene from *Man and Superman*. Probably the most famous and finest single Shavian speech is the Inquisitor's seven-minute disquisition on heresy in the Trial Scene, matched in power but not in length, if not surpassed in emotional quality, by Joan's speech of recantation in the same scene. Each of these, like all Shavian dialogue, is magnificently idiosyncratic and revelatory of the character of the speaker. Note in contrast to the artful rhetoric of the Inquisitor's speech the simple but moving eloquence of Joan's. But the play is permeated with eloquence. Critic after critic, even frequently critics not essentially favorable to Shaw, has echoed the tribute paid by his fellow-dramatist, the Italian Pirandello, when the latter attended the first production of the play by the New York Theatre Guild in 1923: "There is a truly great poet in Shaw [who] here, in *Saint Joan*, . . . comes into his own . . . with only a

subordinate role left, as a demanded compensation, to irony and satire. . . . *Saint Joan* is a work of poetry from beginning to end." With this praise, extravagant as it is, I would not essentially disagree. Not a work of verse, no, but a masterpiece of poetic prose, yes. Not from beginning to end—no audience could stand for three hours of playing-time the sustained rhetorical and poetic power of the Tent Scene and most of the Trial Scene or the end of the Epilogue. Contrast is necessary—of prose and poetic phrasing, of comedy and tragedy.

It is my belief that Shaw consistently and deliberately wrote tragi-comedy, as he confirms in his comment upon this play: "this contradiction at once brings an element of comedy into the tragedy: the angels may weep at the murder, but the gods laugh at the murderers." Writing some time ago of "the true harmonies, the undisturbable and stable compositions" of musical prose which so permeate Shaw's best plays, I instanced the "tent scene in *Saint Joan* [and] that paean of litany, wrongly much criticized as redundant or irrelevant, which is the epilogue to that play, that reverent litany of real religious faith which is no more disturbed by its moments of humor than is the simple reverence of *The Second Shepherds Play* disturbed by the simple horseplay with the thieving Mak." With this opinion I still hold. Commenting upon the shocked and alarmed reaction of the nine male litanists to Joan's half-naïve, half-humorous suggestion that if all they say of her is true she should return to earth, the late Alan Thompson wrote in his provocative book on irony in drama, *The Dry Mock:*

> After that tremendously moving litany to Joan, what a reversal! The ironic clash is extraordinary. The painful joke is a joke at our expense, a joke on us as human beings who can praise the great dead sonorously but scuttle away at the very thought of having to live with them and in the terrible contrast of their greatness to our littleness. Mankind can revere a saint in heaven but not on earth. Could any dramatist but Shaw have conceived this "cold douche of irony" at such a point, in such a play? And yet, how magnificent it is in the way it deflates us to humility and pity and richer understanding! . . . Shaw's daring in writing the whole Epilogue, with its mingling of the sublime and the farcical, has often enough been noted. This ending justifies it and lifts us again, in a more complete sense than could otherwise be possible, to the height of tragedy.
>
> Thus . . . Shaw uses genuine and profound irony with grandeur and masterly power. . . . Thus . . . it became possible for him not only to see the joke in human fallibility but also to feel and communicate the pain of it.

Or, as Louis Kronenberger has recently put it: "The scene, enforcing the great gulf between practicality and piety, between the real and the ideal, makes its point in comic terms, but the point itself is tragic—and harsh tragedy, not high—realistic, not heroic. Between the real and the ideal there is not a clash, but a gulf." Remember MacCarthy's revealing sentence I quoted in starting: "We are lifted on waves of emotion to be dashed on thought." Shaw himself, so frequently represented, or misrepresented, by his major critics as the exponent only of the play of ideas, the creator of mouthpieces for his own fads and fancies, quite rightly reproved Hesketh Pearson on the appearance of the latter's *Full Length Portrait* in 1942:

> You are still a bit in the nineteenth century in respect of arranging religion, politics, science, and art in braintight compartments, mostly incompatible and exclusive. They don't exist that way at all. There is no such thing as the religious man, the political man, the scientific man, the artistic man; in human nature they are all mixed up in different proportions, and that is how they are mixed up in my plays. In *Saint Joan* the Bishop, the Inquisitor, and the feudal baron are as religious as Joan without her peculiar delusions; and I have brought

out the fact that she was a very dangerous woman as well as a saint.

Shaw's characters, then, possessed, he hoped, the complexity of human nature. Talking early in 1924 to his first and even more uncomprehending biographer, Archibald Henderson, he made more extended comment on Joan. He said he found Julia Marlowe's Joan in Percy MacKaye's dramatization of her story "very soft and very sweet," but "about as much like Joan as Joan's kitten was like Joan's charger. Nobody could possibly have burned Miss Marlowe: Job himself would have burned the real Joan." By making his Joan "pitiable [and] sentimental," Shaw complained, MacKaye like other writers made "her fate unintelligible" and "herself vapid and uninteresting." The indefatigable Henderson, always probing for mathematical explanations of the workings of the creative intellect, asked why so many humorists and satirists—he instanced Twain, Lang, and France—and hinted at Shaw—should be drawn to Joan, "heroic, saintly figure that she unquestionably is." Shaw's answer, while he admitted it was not reflected in the heroine of the other three, was a nice comment upon certain distinguishing characteristics of his Joan. "Because," he answered, "Joan, in her rough shrewd way, was a little in that line [the ironic] herself. All souls of that sort are in conflict with the official gravity in which so much mental and moral inferiority disguises itself as superiority. Joan knocked over the clerical, legal, and military panjandrums of her time like ninepins with her trenchant commonsense and mother wit; and though they had the satisfaction of burning her for making them ridiculous, they could not help raising up indignant champions for her by that same stroke." His own Joan consistently refers to common sense even while proclaiming her mystic belief in her Voices, and she practices irony on practically everyone she meets in the play from the blustery and stupid de Baudricourt of the first scene to the formal d'Estivet and the equally blustery and stupid de Courcelles of the Trial Scene. And it is worth noting that this self-conscious possession of humor, which makes Shaw's Joan more endearing and more truly sympathetic to audiences than other interpretations, while sharpened by her creator's finely tempered wit, was still mother wit, for many of Joan's sharpest sallies, especially to her judges at the trial, are almost literal transcriptions of her comments as noted in the records published by Quicherat in the 1840's.

But Shaw insisted always on Joan's tragedy, however much he underlined her common sense and irony; these qualities indeed contributed, as he shows, to her inevitable dangerousness. When Henderson pursued the question, "Would you mind telling me why *you* chose Joan of Arc as a dramatic subject," Shaw almost impatiently answered:

> Why not? Joan is a first-class dramatic subject ready made. You have a heroic character, caught between "the fell incensed points" of the Catholic Church and the Holy Roman Empire, between Feudalism and Nationalism, between Protestantism and Ecclesiasticism, and driven by her virtues and her innocence of the world to a tragic death which has secured her immortality. What more do you want for a tragedy as great as that of Prometheus? All the forces that bring about the catastrophe are on the grandest scale; and the individual soul on which they press is of the most indomitable force and temper. The amazing thing is that the chance has never been jumped at by any dramatic poet of the requisite caliber. The pseudo-Shakespearean Joan ends in mere jingo scurrility. Voltaire's mock-Homeric play is romantic flapdoodle. All the modern attempts known to me are second-rate opera books. I felt personally called on by Joan to do her dramatic justice; and I don't think I have botched the job.

Note that Shaw quite unselfconsciously referred to himself as dramatic poet.

Some of the finest criticism of Shaw has been devoted to the analysis in musical terms of his plays or scenes from his plays. Both academic and theatre critics have frequently commented upon the almost symphonic structure of the Trial Scene when properly played. That sparkling critic, the late James Agate, was inspired by Elizabeth Bergner's playing of Joan in 1938 at Malvern and by his memories of Shaw's tremendous knowledge of music to make the playful proposal:

> Why not turn Mr Shaw's St Joan into an opera? How Mozartian could be that trio for Warwick, Cauchon, and the Chaplain in Scene IV! Scene V contains a Verdi-ish sextet for Joan, Dunois, La Hire, Gilles de Rais, the Archbishop, and the Dauphin, all disposed about the steps of the cathedral. Why not a baritone and Rossini-like "Stogumber-here, Stogumber-there," followed by a bass aria on a familiar model, but this time on heresy? Joan's opportunities for *Una Voce*-ing are too obvious to need pointing out. Then how about a couple of Soldiers' Choruses, one French, t'other English? And for Wagnerish finale, a trio of Loire Maidens, a Warwick's Farewell, and a closing Scene with Joan bel-canto-ing at the stake surrounded by a Meyerbeer-ish chorus.

So much for comic relief. . . . A few years ago, lecturing to the English Institute on "Poetic Drama and the Well-Made Play," Arthur Mizener very persuasively argued that Shaw was the finest practitioner of *both* these forms in our time, because he possessed real imaginative grasp of dramatic and theatrical devices. One of his illustrations was Shaw's use of a conventional modern "curtain" at the end of the Tent Scene to attain "the maximum dramatic force." Mizener quoted the last speeches of that scene and analyzed them perceptively:

> WARWICK. (Rising) My Lord, we seem to be agreed.
>
> CAUCHON. (Rising also, but in protest) I will not imperil my soul. I will uphold the justice of the Church. I will strive to the utmost for this woman's salvation.
>
> WARWICK. I am sorry for the poor girl. I hate these severities. I will save her if I can.
>
> THE CHAPLAIN. (Implacably) I would burn her with my own hands.
>
> CAUCHON. (Blessing him) Sancta simplicitas!
>
> And the curtain descends on the tableau. It is a magnificent though entirely conventional moment—perhaps I ought properly to say, *because* entirely conventional. Without stepping outside the habitual language of the theatre, it even gets most of the advantages of verse. Cauchon and Warwick each speak three declarative sentences which are parallel in structure and three-stressed. De Stogumber caps their exchange with one more such sentence and Cauchon rounds off the pattern with his comment, which—counting the necessary pause before it—is also three-stressed.
>
> But what is far more important than the poetry of the language is the poetry of the action, the amazing variety of implication and irony within the visually simple pattern of movement. Warwick rises, suavely, a little wearily. Cauchon's answering movement is polite, too, but almost violent with controlled indignation; Warwick faces this indignation with the perfect self-possession of his own sophisticated sincerity. And then de Stogumber erupts beside them with the uncontrolled and comically naïve violence of his conviction. Each movement, with its accompanying speech, is a comment on all the others, and the Bishop's gesture applies to all three of them. It is beautifully simple and clear, because it is a moment perfectly realized in terms of the theatre with which its audience is completely at ease.

That final moment of this scene, Mizener declared, "echoes in the imagination because the implications Shaw has embodied in it are so wonderfully varied and penetrating"; and he concluded:

> But it would be a bold man who would say how much of the irony is a thing the characters themselves are to be thought of as understanding and meaning and how much of it a thing that exists, as it were unbeknownst to them, between play and audience. It would be an even bolder man who would say how the interanimating meanings of this moment add up. It is as impossible to answer the question about "what Shaw means" in any serious way as it is to answer that question about any great poet.

I think it is impossible to question Mizener's last statement, provided it applies to the work of a really great dramatic poet, and in *Saint Joan* I think Shaw at his best is that. Referring specifically to his treatment of Cauchon, Warwick, and the Inquisitor in lending to them his own superb articulateness, he wrote in his Preface: "the writer of high tragedy and comedy, aiming at the innermost attainable truth, must needs flatter Cauchon nearly as much as the melodramatist vilifies him . . . it is the business of the stage to make its figures more intelligible to themselves than they would be in real life, for by no other means can they be made intelligible to the audience. . . . All I claim is that by this inevitable sacrifice of verisimilitude I have secured in the only possible way sufficient veracity to justify me in claiming that as far as I can gather from the available documentation, and from such powers of divination as I possess, the things I represent these three exponents of the drama as saying are the things they actually would have said if they had known what they were really doing. And beyond this neither drama nor history can go in my hands." Mizener's analysis of the end of the Tent Scene suggests how very far and how very deep drama and history went in Shaw's hands.

Critics have always complained of the length of the play. When the New York Theatre Guild put it into rehearsal before the London production got under way, they wired a complaint to the author that it was too long, as the audience would miss the last suburban trains. His answer is famous: "The old old story begin at eight or run later trains"; but he added, "await final revision of play." The Guild were working from his first proofs, which usually he revised, cutting much for the final printing. He later told Hesketh Pearson: "I had to cut it down to the bone. Even then some people seemed to think that three and a half hours of it made a fairly substantial bone." It is worth noting possibly that Rebecca West wished the Inquisitor's seven-minute speech had been made even longer.

Toward the conclusion of his Preface Shaw ironically considered "Some Well-Meant Proposals for the Improvement of the Play" offered by dramatic critics after the first production, these proposals being mainly "the excision of the epilogue and all the references to such undramatic and tedious matters as the Church, the feudal system, the Inquisition, the theory of heresy and so forth." Remembering the Shakespearean "improvements" of Irving and Tree, he pointed out:

> The experienced knights of the blue pencil, having saved an hour and a half by disembowelling the play, would at once proceed to waste two hours in building elaborate scenery, having real water in the river Loire with a real bridge across it, and staging an obviously sham fight for the possession of it, with the victorious French led by Joan on a real horse. The coronation would eclipse all previous theatrical displays, shewing, first, the procession through the streets of Rheims, and then the service in the cathedral, with special music written for both. Joan would be burnt on the stage . . . on the principle that it does not matter in the least why a woman is burnt provided she is burnt, and people pay to see it done.

But the experienced knights of the blue pencil were professional critics, and to "a professional critic (I have been one myself)," wrote Shaw, "theatre-going is the curse of Adam. The play is the evil he is paid to endure in the sweat of his brow; and the sooner it is over, the better." He expressed some compassion for these critics and for "the fashionable people whose playgoing is a hypocrisy . . . when they assure me that my play, though a great play, must fail hopelessly, because it does not begin at

a quarter to nine and end at eleven"; and he suggested:

> They can escape the first part of the play by their usual practice of arriving late. They can escape the epilogue by not waiting for it. And if the irreducible minimum thus attained is still too painful, they can stay away altogether. But I deprecate this extreme course, because it is good neither for my pocket nor for their own souls. Already a few of them, noticing that what matters is not the absolute length of time occupied by a play, but the speed with which that time passes, are discovering that the theatre, though purgatorial in its Aristotelian moments, is not necessarily always the dull place they have so often found it. What do its discomforts matter when the play makes us forget them?

When Shaw is being played simply, intelligently, and with the proper mingled gusto and reverence, the theatre is not a dull place. When we "are lifted on waves of emotion to be dashed on thought," it is an exciting, a moving, and a pleasant place to be. *Saint Joan* is inspiriting and inspiring; as Desmond MacCarthy wrote at the conclusion of the review of the first London production which I quoted from in starting:

> The extraordinary intellectual merit of this play is the force and fairness with which the case of [Joan's] opponents is put; the startling clarity with which each of them states it, and consequently our instantaneous recognition of its relation to the religious instinct. One of Mr. Shaw's most remarkable gifts has always been this rare generosity. It is odd, but he has never drawn a wicked character—plenty of characters who do wicked things, but not one wicked man. He has never believed in the devil, only in blindness, inertia, and stupidity; faults so widely spread it seems a failure of common sense to distinguish particular people by special abhorrence.
>
> The other extraordinary merit of the play is the intensity of its religious emotion and the grasp the dramatist shows of the human pathos of one who is filled with it, as well as showing his or her immunity from requiring anything like pity. It is probably, I think, the greatest of Shaw's plays.

This point of view was summed up a few years ago by a British radio commentator: "The shining glory of Saint Joan is that she is seen through the eyes of Saint Bernard."

With MacCarthy's judgment that the play is Shaw's greatest probably most critics have agreed. The few dissenters, Arthur Mizener, Eric Bentley, Mr. Shaw, and myself, for instance, would probably admit that in all aspects of the theatre, our own choice, *Heartbreak House*, has not been, and will not be, so successful. So our choice is probably made on grounds of prejudice, compounded with a feeling almost of awe toward *Saint Joan*. The little heartbroken people of the twentieth century, the "aspiring, tormented, erratic vehicles," as Shaw once called them, in this Heartbreak House of a beautiful earth, may seem more our fellows; Joan as Shaw conceived her stuns us with her strength of character, her incredible balance and resilience, her sublime faith even in that last moment when her impatience extends almost to God: "O God, who madest this beautiful earth, when will it be ready to receive Thy saints? How long, O Lord, how long?" But note that that last speech questions only the time it takes Man to accept the signs of Godhead; it does not question either the beauty of the earth or the existence of the saints.

# PHONEME, ALLOPHONE—SEGMENT

Lee S. Hultzén

## I

I SHALL start with a few definitions. I define not so much to fix the referents for technical terms, all well known to you, as to fix the points of departure for the argument. If you do not agree here, I shall be disappointed, but I trust you will note that the disagreement is in definition-premises and not in inference.

INFORMANT. A native speaker of the language or dialect with which we are for the moment concerned.[1] The informant must be a native speaker in the sense that he learned the language in the normal way of language learning and uses it for normal communication with other speakers of the language. He need not know anything about the language from an analytical point of view. He furnishes information to the investigator by using the language for communication or by stating that a substitution makes or does not make a difference in the meaning.[2]

UTTERANCE. "An act of speech."[3] For our use what an informant says by way of communication, preferably communication with a fellow speaker of the language. An utterance may be preserved on tape or in written transcription for later study.

SEGMENT. Least unit portion cut out of an utterance.[4] For practical purposes in this paper, which is limited to the consideration of segments of utterance and segmental phonemes, we can say that a segment is that much of utterance we have a phonetic symbol for. We do not just now, however, have to determine segmental boundaries, exactly where we would literally cut a tape recording of utterance if we were chopping it into lengths corresponding to segments. We do have to assume that "Every utterance consists wholly of segments,"[5] i.e., that if we chopped a tape into segments there would be none of it left over. A silent interval can be considered a segment, symbol #.

FEATURE. A characteristic or lineament of a segment by which it can be distinguished from other segments.[6] Here we physiological phoneticians, as most of us are, are dealing in metaphors. We cannot hear bilabiality and alveo-

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[1] Cf. Bernard Bloch, "A Set of Postulates for Phonemic Analysis," *Language*, XXIV (1948), § 1.4, where the technical term is *speaker. Informant* is the term in current use.

[2] One may of course investigate what non-native speakers do with a language or what speakers do in artificial situations. The findings are, however, subject to the limitations of the experimental situation and must be verified by data from normal communication in order to have validity for a specific language or dialect.

[3] Leonard Bloomfield, *Lang.*, II (1926), 154, cited by Bloch, "Postulates," note to § 1.6. Bloch has "A single instance of speech."

[4] Cf. "Postulates," § 12.3. There is no need here to go into the physiology of change-points, etc., basic to Bloch's definition.

[5] "Postulates," § 12.4.

[6] Cf. "Postulates," § 47.2, and also §§ 11.2 and 13.2. Bloch's use of the term *feature* is not the same as that noted here. Thus where Bloch notes one feature for English [k], which "contains three distinctive aspects: closure between the back of the tongue and the soft palate, raised position of the velum, and separation of the vocal cords" (§ 50.2), we would say as equivalent that it has three features: stop (including nonnasal), velar, and voiceless. I am sure the latter is current usage; it is explicit in the article cited in the next footnote.

larity, but we can perceive a difference between two segments which are same except that the production of one involves—so our professional conditioning tells us—action of the two lips and that of the other action by the tongue blade in the region of the alveolar ridge. From the organogenetic or articulatory point of view we as a rule take into account features of tension, of voicing, of place of articulation, and of articulatory type.[7] We can describe a segment in terms of its features.

PHONE. A generalization on same segments, i.e., the identification of segments which contain the same features.[8] It is of course the phone rather than the segment for which we have a phonetic symbol. Say we have agreed that the symbol t' stands for the bundle of features: fortis, voiceless alveolar, stop with apical closure and apical aspirated release. Hearing a segment containing these features we record it in writing as |t'|. And so for thousands of other segments which are, within our capacity for discrimination, same.

For the descriptive generalization which identifies a phone we have to note all perceptible features within our frame of observation. Thus aspiration is found only in certain environments in English, but unless the feature of aspiration is noted in segmental descriptions wherever it occurs we cannot discover that it is determined or what environment determines it.[9]

PHONEME. From the phonetic point of view, a generalization on phones of phonetic similarity appearing in complementary distribution, i.e., occurring in different environments in such a way that they do not function to make discriminations in meaning for the language in question.[10] So for English the phone |t'| does not occur in the same environment as the phone |t=| (unaspirated) or when occurring in the same environment does not make any discrimination in meaning, and we can generalize a phoneme /t/.

ALLOPHONE. A phone in relation to the phoneme to which it belongs.[11] The label allophone is meaningless until after the phonemic structure of the language has been set up. Thereafter, however, an allophone/phone may be looked at either from the point of view of the class to which it belongs, the phoneme, or from the point of view of the members of the subclass it designates, the specific segments.

## II

So far as the implication in my title, "Phoneme and Allophone as Abstraction —Segment in Utterance as Phenomenon,"[12] is concerned, this is the end of my paper. The thesis rests directly on

[7] For the features to be considered in acoustic analysis, see Roman Jakobson, C. Gunnar M. Fant, and Morris Halle, *Preliminaries to Speech Analysis*, 2nd ed., Technical Report No. 13, Acoustics Laboratory, Massachusetts Institute of Technology (May 1952). It will be noted below that articulatory analysis sometimes calls for subdividing the type feature into parts corresponding with Bloch's *phases*, "Postulates," § 11.2.

[8] Cf. "Postulates," §§ 6.2, 8.4, where the term *phone* is not used. In his "Studies in Colloquial Japanese IV," *Lang.*, XXVI (1950), Bloch has, "Every phone is a unique event" (p. 89), but later "In this paper the term 'phone' will be used ambiguously in two senses: strictly, to designate a unique event; and loosely, to designate a class of phones that are same" (p. 90). The second use is of course that adopted here. But strictly the first use is practically impossible until after the generalization has been established, just as one cannot designate the unique person a *barber* until after the term has been established as a generalization.

[9] Cf. Zellig Harris, *Methods in Structural Linguistics* (Chicago, 1951), ch. 5.

[10] Cf. "Postulates," § 53.2 and following corollaries. Bloch's definition here is phonetic rather than phonemic. The phonemic definition, something like "member of a functional opposition," is of course primary, at least etymologically so.

[11] Cf. "Postulates," § 54.2 and corollaries.

[12] Title of the paper as it appeared on the program.

the definitions, without any structure of supporting argument.

Segments in utterance are the only phenomena, the only things we can possibly observe. I am of course talking about scientific investigation, how we can get to know things about language. We can use any number of informants. We can select informants according to any criteria we want to set up, including such restrictions as "superior speakers" or speakers of "slow colloquial."[13] The only way we get linguistic data from them is to observe their utterance in a situation of communication.

As soon as we go beyond the segments that we can actually observe we are generalizing, are in the field of abstraction. The phonetician generalizes on his observation in setting up nomenclature for the description of like segments, establishing phones. The phonemicist generalizes on his observation in setting up patterns of oppositions between presumably unlike segments, establishing the range of phonemes.

There is not then a distinction between phonetics and phonemics of the order observation—generalization, where observation might be looked upon as a comparatively inferior and generalization or abstraction as a comparatively superior sort of intellectual activity. One of these lines of generalization may be more useful for some particular purpose than the other, but neither is by virtue of its professional label more abstract or more valid or in any absolute way better than the other.

Rather one might well note the need in our field of some kind of validating technique which could be applied to both phonetic and phonemic research as scientific, without qualitative distinction. Whether it would be practical for us to adopt one or more of the standard methods of statistical analysis, where the distribution of informants would constitute the form of sampling, or some special method must be developed for linguistic procedures is a question outside the scope of this paper.

## III

What I wish to deal with in detail is the sometimes unfortunate notion that phonetic interpretation as a whole is necessarily something which goes on before phonemic analysis and that in this respect phonemics is a more advanced study.[14] I shall suggest the possibility that phonemic procedures may well precede and facilitate phonetic procedures, limiting the discussion to elementary stages of investigation and specifically to examination of what we shall get to know as the phoneme /t/.

We may posit a perfectly nonphonetic phonemicist, equipped only to note segmental oppositions correlated with differences in meaning. And a perfectly nonphonemic phonetician, equipped only to note segmental likenesses correlated with physiological genesis and acoustics. These investigators know no English, the native language of their informant. We have to assume that they are willing to co-operate, that the phonemicist wants his phonemes identified as well as counted and that the phonetician wants to take into consideration the distinctions speakers actually make in the language. We are not now interested in

[13] Cf. Grant Fairbanks, "Recent Experimental Investigations of Vocal Pitch in Speech," *JASA*, XI (1940), 460; Robert A. Hall, Jr., *Structural Sketches* 1, *French*, Language Monograph No. 24 (1948), p. 7.

[14] On the necessity of phonetics before phonemics, see for example N. S. Troubetzkoy, "Grundzüge der Phonologie," *Travaux du Cercle Linguistique de Prague*, VII (1939), 17, and on the suggestion that phonemics is a more advanced study my "Phonetics, Phonemics, and Teachers of Speech," *QJS*, XXXIII (1947), 204.

TABLE I

PHONEMIC

| | | | | | |
|---|---|---|---|---|---|
| *This is* | a table.<br>a sable. | *Was it* | a tab<br>a dab | *you were talking about?* | attest<br>a jest |
| *This is* | a tack.<br>a sack. | *Was it* | a tassel<br>a hassle | *you were talking about?* | betide<br>beside |
| *This is* | a tail.<br>a sail. | *Was it* | a tattler<br>a rattler | *you were talking about?* | detect<br>defect |
| *This is* | a taint.<br>a saint. | *Was it* | a tall girl<br>a call girl | *you were talking about?* | protest /<br>professed |
| *This is* | a tax.<br>a sax. | *Was it* | a tactual sense<br>a factual sense | *you were talking about?* | retold<br>resoled |

PHONETIC

| | | | | |
|---|---|---|---|---|
| | | 'eɪ | fortis | |
| ə | | 'æ | voiceless | |
| ɪ | t' | 'ɔ | alveolar | |
| o | | 'ɛ | stop | apical closure |
| i | | 'aɪ | | apical aspirated release |
| | | 'oʊ | | |

those schools of phonemics which would get along without phonetics, or those phoneticians who reject phonemics.[15]

In Table I, as in all tables, the phonemic material is presented in orthographic form. Our hypothetical phonemicist need not know what the English spelling is, but we need here to know that the forms exist in the language. The arrangement of the table, complete utterances in the first column all with the same opposition, complete utterances in a different frame and format and with various oppositions in the second column, and fractional utterances with various oppositions in the third column, is of course a matter of choice for this paper, not necessarily the phonemicist's arrangement.[16]

The material may be gathered in various ways. The phonemicist may hear the utterances "This is a table" and "This is a sable" under such circumstances that the referents are obviously different, and so know that there is an opposition at the segmental point with which we are concerned. Or he may establish with the informant an answer frame "This is a———" and point to an object and ask, "Was ist das da?" Informant, "This is a tack." "Ist es etwas anderes wenn man sagt, This is a dack?" Some response from informant indicating, "No, but it doesn't sound just right." "Wenn man sagt, This is a sack?" Head nodding or "Yes." The opposition correlated with difference in meaning has appeared again. And so throughout

[15] For example, A. Cohen ignores all phonetic evidence for affricates in his dissertation, *The Phonemes of English* (The Hague, 1952), pp. 43-5. The rejection of phonemics by some phoneticians is mostly vocal, as in the paper, "Limitations of the Phonemic Concept in the Teaching of Speech," read at the 1946 convention of the SAA.

[16] It is not customary to insist upon complete utterances differing only for the segment in question to establish a segmental opposition, but all of the examples shown in this paper can be put into that rather more satisfying form. I fill in only for the last column in Table I: "He could attest/a jest reform in such a way you had to listen." "Woe betide/beside you!" "He'd no detect/defect ive faculty." "He protest/professed authority?" "They've been retold/resoled a dozen times."

the pair examples shown here and many others.

Now the phonetician takes over and in the phonetic part of the table is his arrangement of the segments in the environments actually shown in the data guaranteed by the phonemic oppositions. He finds that all of the segments have the same features within his powers of discrimination, those listed at the right. He specifies the phone having these features by the symbol |t'|. On the evidence here he may guess that the significant environment is unstressed vowel —stressed vowel, without distinction as to which particular vowel precedes and follows. He may, and we know he will, have to modify this specification of environment when he goes on to take into consideration other occurrences of the same, i.e., a like, segment.

The only utility of Table I is to suggest that the preliminary work of the phonemicist may be done without prior phonetic analysis and that the phonetician may use phonemic data as a starting point for his analysis.

The first box in Table II presents a sample of the material in Table I. Each other box represents a sample of the

TABLE II

PHONEMIC

| | | | | |
|---|---|---|---|---|
| *I'm going to*<br>attend<br>ascend<br>*now.* | boat sails<br>both sales | pat Danny<br>pass Danny | get nine<br>guess nine | buttle<br>bustle |
| *These are*<br>bad times<br>bad rhymes | loud trill<br>loud shrill | adept charge<br>a depth charge | act now<br>axe now | raked leaves<br>rake leaves<br>0 |
| *There were*<br>seventeen<br>seven seen<br>*there.* | panties<br>pansies | tent pole<br>tenth pole<br>tense Pole | Benton<br>Benson | cantle<br>cancel |
| *It was a*<br>well timed<br>well rhymed<br>*sonnet.* | faulty<br>falsie | welt can<br>wealth can | Melton<br>Nelson | fault lover<br>false lover |

PHONETIC

| | aspirated | unaspirated | no release | nasal | lateral |
|---|---|---|---|---|---|
| Z | V— t' —V́ | V— t= —C* | V— $t^{O}$ —St | V— $t^{N}$ —n | V— $t^{L}$ —l |
| O | St— $_{O}t'$ —V́ | St— $_{O}t$= —Gl<br>? | St— $_{O}t^{O}$ —Af | St— $_{O}t^{N}$ —n | St— $_{O}t^{L}$ —l |
| N | n— $_{N}t'$ —V́ | n— $_{N}t$= —V̄ | n— $_{N}t^{O}$ —St | n— $_{N}t^{N}$ —n | n— $_{N}t^{L}$ —l |
| L | l— $_{L}t'$ —V́ | l— $_{L}t$= —V̄ | l— $_{L}t^{O}$ —St | l— $_{L}t^{N}$ —n | l— $_{L}t^{L}$ —l |

same order, as from a series of Table I's. The arrangement is primarily for display. The second box in the last column points out the possibility of opposition with zero. The third box of the third column suggests multiple oppositions, possible everywhere. In the fourth box of the fourth column the environment as shown is not completely same, a condition sometimes necessary although here we could have the attested name *Melson* or avoid proper names with *smelt no/smells no*.

In the second part of Table II is the phonetic analysis with some generalization on environment and adequate phonetic symbols. We are obviously dealing with closure and release of stop: type of closure indicated for each line at the left, as normal apical (Z), none (closure for the segment in question effected before release of the preceding segment), nasal (effected by the velum), and lateral (effected by the sides of the tongue); type of release indicated in column headings, as aspirated, unaspirated, none, nasal, lateral. In each box there is a summary statement of the environment, the closure-determining environment same for each line of boxes and the release-determining environment substantially same in each column of boxes. In the second column three following environments are noted, consonants other than those which have a special effect, glides queried because there is some question about aspiration before glides,[17] and unstressed vowels; in the third column affricates as having the same effect on release as stops. The symbol in each box includes specification of type of closure and release. The table is not complete.

What is perhaps most interesting about this array of phonetic symbols for twenty different segments is that the centers of all the symbols are the same. What the phonetician says by such commonality of symbol is essentially what the phonemicist says about these allophones. "They all have some features in common" is at the same level of generalization as "They all enter into the same kinds of opposition." And when we, further informed than our hypothetical investigators, look at the orthographic forms we find that some speller, antedating professional phoneticians and phonemicists by centuries, had perceived the same commonality and used a common spelling symbol in every case except the one in which the phoneme did not at that time appear, second box in fifth column. This prescientific phonemicization in literate languages is not an unmixed blessing. Many a phonetician has been led by his orthographic conditioning not to observe detail in interpretation and not to record allophonic differences and occasionally to make absurd statements such as, "English voiceless stops are aspirated."[18] It is perhaps for this reason that present-day investigators are fond of dealing with illiterate languages.

What the phonetician gets out of the line of investigation illustrated in this table is that /t/ is a STOP—with or without several kinds of closure and release.[19]

[17] The question is probably more on the definition of aspiration than on the phenomenon; e.g., Daniel Jones specifies aspiration with a superior *h*, the equivalent in cluster with *r* by superior voiceless *r*, *Outline of English Phonetics*, 6th ed. (New York, 1940), § 568. If anyone considers the box improperly filled, he can put in *liked fish/likes fish*.

[18] The idea still crops up, e.g., Wilbur E. Gilman, Bower Aly, and Loren D. Reid, *Fundamentals of Speaking* (New York, 1951), p. 207. Of the 117 occurrences of /t/ in the story of "Grip, the Rat," the text of the *American Speech* records now put out by Linguaphone, there are only 8 environments in which aspiration is determined, twice as many more in which it may occur as free variant.

[19] This nomenclature assumes an analysis of the articulatory movement as closure—stop—release; cf. Daniel Jones, *Outline*, 6th ed., §§ 561-2. It does not have the same validity if the

TABLE III

PHONEMIC

| | | | |
|---|---|---|---|
| *If you* rate them / rake them *you'll . . . .* | a trickle / a prickle | hot year / hop year | a twill / a quill |
| bath tub / Bath pub | pretty / pricky | Irish tried / Irish cried | |

PHONETIC

| inter)dental | alveolar | pre)palatal | labialized |
|---|---|---|---|
| t̪ | t | t̠ | t̪ʷ |

In Table III we deal in the same way with oppositions pertinent to and environments which determine place of articulation, including labial coarticulation. The only phonetic identification of /t/ justified on the basis of this evidence is DENTAL, i.e., interdental, not interfering with /p/, to prepalatal, not interfering with /k/. To say that English /t/ is alveolar is to deny the phonemic evidence. To say that free allophones of /t/ are alveolar is to make a specification with which phonemics has nothing to do.[20]

One should note here the neutralization of place oppositions in the environment stop—stop. For example:

He swapp / pick | ed | potatoes / tomatoes / cucumbers for a college education.

Here only /t/, or /d/ if the preceding stop is lenis, can occur in English. Indeed the segment cannot be identified as /t/ rather than /p/ or /k/ on this evidence alone; the identification must be based on evidence drawn from morphophonemics or on such oppositions as *swapped oats/swap coats.*

In Table IV we deal with features of tension and voicing, i.e., two tables with the same lexical items in both. Looking only at the four paired items, it is obvious that the fortis-lenis distinctions correlate throughout with the phonemic distinctions in meaning. On this basis, neglecting the voicing, we can set up our phoneme /t/, adding FORTIS to the features already identified. Lenis /d/ is also entered at the right of the table, although we have not considered this phoneme in detail.

When we turn to the feature of voicing for the same phonemic oppositions, the phonetic pattern does not altogether correlate. There may be a question about the first segment of *dangle,* as to whether or not the vocal folds are in vibration for enough of the time as-

referent of *stop* is different, as in the analysis stop—compression—plosion, cf. James M. O'Neill et al., *Foundations of Speech* (New York, 1941), p. 35. Of course one may use *stop* or *plosive* as arbitrary label for a class of phones analyzed in the latter set of terms, it being understood that the referent for the class label is different from the referent for the analysis; but it is unfortunate, as well as cumbersome, to use *stop-plosive,* with its appearance of descriptiveness, as a class label covering all allophones. cf. *Foundations,* pp. 35, 82 ff.

[20] While it is of no importance for linguistic analysis to specify the free allophones of /t/, i.e., those not environmentally determined with respect to the feature in question, as alveolar rather than dental, it may be of considerable importance that phoneticians should take note of this detail of articulation, if only for the benefit of speech therapists and others who make use of their findings.

TABLE IV

PHONEMIC-PHONETIC-PHONEMIC

| | #—V | V—V́ | V—V̄ | V—# | #s—V | |
|---|---|---|---|---|---|---|
| fortis | tangle | untying | writing | reverent | | /t/ |
| lenis | dangle | undying | riding | reverend | stable | /d/ |
| voiceless | tangle<br>?dangle | untying | | reverent<br>reverend | stable | [t]<br>[d] |
| voiced | ?dangle | undying | writing<br>riding | | | [t]<br>[d] |

signed to that segment to call it voiced.[21] At the other end of utterance, *reverend* in the fourth column, the consensus among those who have observed is that the segment is mostly voiceless, usually said to be devoiced.[22] It is generally agreed that the stop in *writing* is completely voiced in American English.[23] Or let us say that I am talking about the dialects in which this so-called voicing does occur. Neglecting the initial position, we have to say that the allophones of /t/ and /d/ between vowel and unstressed vowel are both voiced and those between vowel and external open juncture are both voiceless.

It is here that phonemics forces the phonetician to a decision. If the phonetician wishes to identify phonemes by distinctive features which will be available to account for any phonemic opposition, i.e., which will cover all allophones, he must take into account these situations where opposition appears without difference in feature and reject voicelessness as a distinctive feature of /t/. That is, /t/ is distinctively fortis and its fortisness incidentally implies voicelessness in most, but not all, environments. The allophonic symbols are noted at the right of the lower half of Table IV.

I might add that this concept is not mine, although I was introduced to the study of phonetics in a voiceless-voiced atmosphere without tension and did in fact pretty much work myself out of it alone. From quite different angles of approach Stetson and Jakobson have come to the same conclusion. Stetson: "The difference in pressure, expressed by the terms 'fortis and lenis,' is more fundamental than the voicing of the consonants";[24] Jakobson: "In a number of languages only one of these two oppositions [tenseness and voicing] is relevant. If the opposition of tense and lax consonants is the only distinctive one, then either none of them are voiced, as

[21] Cf. Jones, *Outline*, 6th ed., § 573. R-M. S. Heffner is willing to specify the ratio: "Initial English [d] is likely to be unvoiced for some 0.4 of its duration, only the final 0.6 being fully voiced." *General Phonetics* (Madison, 1950), p. 130.

[22] Heffner specifies the same ratio for "final [d] . . . something like 0.6 voiced, with the final 0.4 voiceless." *Loc. cit.* But probably the devoicing is more extensive final than initial, auditorily conspicuous for the English affricate, e.g., in "George!" as a complete utterance. At any rate there can be little question of the example offered here, final after a sonorant; V includes sonorants for these environments. So Jones, *Outline*, 6th ed., §§ 575-6; and for fricatives in the same environment, J. S. Kenyon, *American Pronunciation*, 10th ed. (Ann Arbor, 1950), p. 44.

[23] Cf. Kenyon, *American Pronunciation*, 10th ed., pp. 126-7; Bernard Bloch and George L. Trager, *Outline of Linguistic Analysis*, Special Publication of the Linguistic Society of America (1942), p. 43.

[24] R. H. Stetson, *Motor Phonetics*, 2nd ed. (Oberlin, 1951), p. 50.

in Danish, or voicing and voicelessness become concomitant factors of laxness and tenseness respectively, as in English or French."[25]

I have only a word to say about the second segment in *stable,* which has been the subject of much discussion.[26] The prevailing, although not unanimous, opinion is that the phone is lenis voiceless. If so it fits into Table IV as shown and must be considered an allophone of /d/. Not at all impossible and neatly fitting in with other initial clusters of /s/ plus lenis voiceless allophones of lateral, nasal, or glide. Probably the only strong objection to such a solution of the problem is the feeling for orthographic phonemicization.

[25] Jakobson, Fant, and Halle, *Preliminaries to Speech Analysis,* 2nd ed., p. 38.

[26] E.g., Bloch and Trager, *Outline,* p. 44, assigned to /t/, p. 43; Harris, *Methods in Structural Linguistics,* p. 63, assigned to either /t/ or /d/; W. Freeman Twadell, *On Defining the Phoneme,* Language Monograph No. 16 (1935), p. 31, assigned to /d/ on other grounds than those offered here.

## IV

Of course everything I have said about pure phonemicist and pure phonetician is practical nonsense. No one undertakes phonemic analysis without having a pretty good idea of the identity of *p's* and *t's* and no one undertakes phonetic description without knowing that there is an opposition between *writing* on a sheet of paper and *riding* on a horse. The phonetician must be a phonemicist, as he always has been whether consciously or not, to see significance in the formulation of phonetic laws and the development of phonetic theory. Maybe the better phonemicist he is, the better phonetician he will be. Pari passu, the phonemicist had best be a phonetician.

## MODERN ORATORY

It must be owned, we think, that too many of our publick men—nor is the remark alone applicable to the speakers of this country—seem to be of the opinion of "Mephistophiles" in the play, "that where ideas are wanting, *words* come on purpose to supply their place." There is nothing of the divine enthusiasm of the higher order of intellects in our modern oratory. Our great men—really and truly such—seem to have passed away with the occasions that produced them. No matter how stirring the theme, should the speaker of the present day venture to touch those loftier chords that vibrate in every bosom, the cry of "moderation" would most probably be heard from the lips of his *practical* hearers in this age of steam—when the object seems to be to render mental operations as cheap, speedy and facilitating, as are those of our thirty-miles-an-hour railroads. Our moderatists might do well to bear in mind the reply of the Frenchman to his friend, who, recommending to him, on some occasion shortly after the revolution, to use more "moderation," received in retort the following: "You speak of moderation, my good sir! it was not by lemonade that the Bastile was taken."

*New-York Mirror,* XIV (November 26, 1836), 175.

# AN INTERPRETATIVE APPROACH TO SPEECH

Gerald E. Marsh

AN interpretative approach to speech requires first of all that interpretation be recognized as a legitimate and worth-while part of the offerings of a department. Through the decades that have passed since speech was first given a place in the academic sun, interests of departments have changed again and again. That which received great emphasis fifty years ago may conceivably have no place in the modern curriculum. Fifty years ago the work of Trueblood, Cumnock, and Clark was of great importance to students of speech; today these names bring only faint stirrings in the memories of the present generation. Their world was remote as the North Star from ours of today. In a sense, for the proper fruition of interpretation, which they germinated in that leisurely climate, it is a pity that the scientific age came careening around the corner when it did. Interest in the aesthetic phases of speech, which had been stimulated by a few great teachers in those early years, tended to diminish or disappear and was replaced by interest in other intellectual areas; and interpretation either was relegated to a subordinate position within many departments, or disappeared from the curriculum altogether.

As science came to dominate colleges and universities, it was only natural that those phases of speech would be developed that would wring recognition and prestige from a somewhat reluctant academic world. In recent years departments have stressed the more scientific phases of speech and have made significant contributions to knowledge. Moreover, this kind of work has had an academic respectability because it was in harmony with the scientific trend in universities and also because it lent itself to the orthodox type of research and publication which weighs heavily in the minds of academicians.

In the second place, an interpretative approach to speech requires that interpretation have as great a place of dignity in the curriculum of the Liberal Arts College as any of the courses in literature, or any of the courses in music or art. It must stand second to none in the broad division of Fine Arts. It has not always enjoyed such status, partly because of prejudices on the part of stronger, well-intrenched departments of English, partly because of its own superficial treatment of literature. Only rarely has interpretation received commendation by the old-line professors of English, so rarely that it comes as a pleasant shock to hear the chairman of an English department at a well-known university say, "I am tired of teaching majors and Ph.D. candidates who are saturated with literature and are experts in its analysis, but are completely inarticulate when it comes to reading it orally. I want a course in oral interpretation to which I can send every one of these people so that they can learn to read aloud."

In the third place, an interpretative approach to speech requires teachers who are equipped to teach interpretation well. Such people are hard to find. So long as departments are content with mediocre teachers, they must expect

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interpretation work to be regarded by others as mediocre. If outstanding teachers can be found, interpretation will receive the kind of recognition it deserves. But for the teacher who embarks on a career in interpretation, the road is not easy, for he must ultimately come to have as fine a background in English literature as the most heavily gold-plated professor of English. Moreover, he must go beyond most professors of English and be able by intelligent and sensitive reading to make literature come alive. He must know all the techniques of reading and of voice, and he must be able not only to use these techniques, but also to teach the student to use them. He must go further and instill into the student a love and respect for good literature and a responsiveness to the values of good literature read aloud. Further, the teacher of interpretation should be a creative writer of poetry or prose rather than an orthodox compiler and writer of the footnote-type of research. The qualities necessary in the fields of public address, speech correction, pathology, and speech science are probably not necessary in the teacher of interpretation and might conceivably be actually harmful. Colleges and universities must recognize that a genuinely creative mind may show itself in more ways than one, and that the teacher of interpretation must be free to make his contribution to the liberal education ideal as a creative artist, certainly in the reading of literature, and if possible in the writing of it. Perhaps it is trite to add that he must be liberally educated, enthusiastically alive to the values of a liberal education, and eager to share them with willing students and give them dynamic force.

Now that the departmental and collegiate climate necessary for the flourishing of interpretation, and the qualifications of the teacher of interpretation have been examined, it becomes pertinent to consider what oral interpretation can contribute to the education of the student, and what its objectives ought to be.

If education is the accumulation of facts and their assembly or classification into rational knowledge, perhaps interpretation should have died a-borning. If, however, education is partly concerned with the growth of rational knowledge but partly, and significantly, with a broadening and enriching of experiences that spell out the totality of life, then interpretation has a vital role to play.

What can interpretation do? It can enrich the lives of participants—both readers and listeners. That relatively simple statement will bear repeating again and again to students, to colleagues, to administrators, to college and university presidents. Since the days of the great controversies between Thomas Huxley and Matthew Arnold over the relative importance of science and literature, there have been men who have rallied to the support of Matthew Arnold's arguments. Today, with the mushrooming of scientific activities in our universities, there is tragic need, greater than ever before, for champions like Arnold to set forth the values of the study of literature, not cerebralized literature, dry as dust, often found in the classroom, but colorful literature—a part of the totality of life—read, analyzed, and interpreted aloud—shared with others. This is education in its best sense and will come to have profound significance to those who enter into the study with contagious enthusiasm. The "cold logic engine" of Thomas Huxley leaves much to be desired; man has hungers and needs that far transcend what can be given to him by the current

cult of science-worshipers. Men can admire the scientist and his miraculous technical contributions to civilization, and, at the same time, question whether since the days of Archimedes scientists have answered a single important question that has made human life more useful morally, or more beautiful aesthetically, or more tranquil philosophically. The wonderful and fearful miracles of science in the twentieth century have left men far more than in the days of Matthew Arnold,

> . . . as on a darkling plain
> Swept with confused alarms of struggle and flight . . .

The solace of religion is not as powerful as in times past, and does not give the spiritual release it once did. Materialism —scientific materialism—pervades the world, builds its complex societies, protects them with military might, and, as Kenneth Burke says, "people huddle, nervously loquacious, at the edge of an abyss" trying desperately to build some kind of enduring culture.

A time will come when a spiritual rebellion against the materialistic excesses of our age will arise; but until then, the humanities and fine arts must continue to offer aesthetic satisfaction for the deep-seated hungers within men.

The purpose of literature need not be argued—whether it be social implications, or insights into life, or simply existence as beauty or art. Literature might be said to have all these values. If for a fragment of a moment the poem or story or drama strikes a spark in the reader and the audience arising out of imaginative identification with the situation, problem, or character portrayed, then literature, and interpretation, have justified themselves.

A student would be uneducable indeed if he did not respond emotionally to, and recognize the universality and significance of, such poems as "Dover Beach," or "Ozymandias," or "Doors," or "The Lake Isle of Innisfree."

No student could come out of a well-conceived and well-taught course in oral interpretation without having a greater insight into and understanding of man —his problems, his dreams, his strengths and weaknesses, his comedies and tragedies. This increased perception will have come from studying "the best that has been thought and said" by creative men. The student's sensitivity will have been developed not only through study and analysis but also through the process of giving life to a work of art by reading it aloud and sharing it with others. Education can perform no more important function. A generation of college graduates who have learned to develop imaginative identity, who have broadened their areas of empathy, who have enlarged their compassion for the weaknesses of men and can share their experiences, their dreams, and their visions with others through the disciplined reading of great literature, can greatly reduce the

> . . . confused alarms of struggle and flight
> Where ignorant armies clash by night.

## VOICE AND GESTURE

> The gesture must folowe the change and varietie of the voyce, answering thereunto in euerie respect: yet not parasiticallie as stage plaiers vse, but grauelie and decentlie as becommeth men of greater calling.
>
> Abraham Fraunce, *The Arcadian Rhetorike* (London, 1588), bk. II, ch. 3.

interpretation work to be regarded by others as mediocre. If outstanding teachers can be found, interpretation will receive the kind of recognition it deserves. But for the teacher who embarks on a career in interpretation, the road is not easy, for he must ultimately come to have as fine a background in English literature as the most heavily gold-plated professor of English. Moreover, he must go beyond most professors of English and be able by intelligent and sensitive reading to make literature come alive. He must know all the techniques of reading and of voice, and he must be able not only to use these techniques, but also to teach the student to use them. He must go further and instill into the student a love and respect for good literature and a responsiveness to the values of good literature read aloud. Further, the teacher of interpretation should be a creative writer of poetry or prose rather than an orthodox compiler and writer of the footnote-type of research. The qualities necessary in the fields of public address, speech correction, pathology, and speech science are probably not necessary in the teacher of interpretation and might conceivably be actually harmful. Colleges and universities must recognize that a genuinely creative mind may show itself in more ways than one, and that the teacher of interpretation must be free to make his contribution to the liberal education ideal as a creative artist, certainly in the reading of literature, and if possible in the writing of it. Perhaps it is trite to add that he must be liberally educated, enthusiastically alive to the values of a liberal education, and eager to share them with willing students and give them dynamic force.

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# EMOTIONALLY LOADED ARGUMENT: ITS EFFECTIVENESS IN STIMULATING RECALL

Orville L. Pence

I

THE function of repetition in the learning process has been investigated under a variety of experimental conditions. The range of stimuli employed for these experimental purposes has varied from the use of nonsense syllables and random number sequences to the use of meaningful material repeated in whole or in part. The content of the meaningful material has ranged from fabricated, quasi-expository components, or from genuine expository material so esoteric in nature that few subjects would know of it, to material so common to our culture that few subjects would not be familiar with it.

In a recent study Ehrensberger used trained speakers to make speeches in which the frequency and the position of certain ideas were varied within a single communicative vehicle.[1] He found, among other things, that three distributed repetitions were more effective for retention than either two or four distributed repetitions. He also found that immediate repetition assured "high retention." Many years before, Jersild had concluded that concentrated repetition is more effective than scattered (distributed) repetitions,[2] and Ehrensberger's results tended to bear this out. Both agreed that the repetition of material beyond the level of three presentations involves a law of diminishing return as measured by retention.

In order to investigate more intensively the influence of repetition upon recall in the presentation of argumentative material, the exploratory study described below was carried out in the Speech Communications Laboratory at the University of Washington. The stimulus content of the material we used was drawn from familiar arguments dealing with the current and controversial issue of socialism. The primary purposes of the study were to seek answers to the following exploratory questions:

First, what increment in recall is effected by whole repetition?

Secondly, which medium, oral or printed, is the more effective mode of presentation as measured by recall?

Thirdly, is immediate repetition more effective than repetition spaced two days apart at the level of three presentations of the stimulus material?

Fourthly, are there significant changes of attitude toward the subject matter area (i.e., socialism) attributable to any of the experimental variables described above?

Fifthly, does the strength of attitudes, as measured by the pre-tests, affect the recall scores?

The design for our study called for the repetition of the whole argumentative vehicle rather than for the repetition of elements within the single vehicle. This eliminated variables accru-

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[1] Ray Ehrensberger, "An Experimental Study of the Relative Effectiveness of Certain Forms of Emphasis in Public Speaking," *SM*, XII (1945), 94 ff.

[2] A. T. Jersild, "Modes of Emphasis in Public Speaking," *Journal of Applied Psychology*, XII (1928), 613-620.

ing from changes in context as material is moved from place to place within a speech composition. Oral presentations were tape-recorded to eliminate differences in effectiveness from speaker to speaker, as well as differences from performance to performance by the same speaker. The printed arguments were exact versions of the oral arguments.

The stimulus was a strongly worded, emotionally loaded argument against socialism. The oral stimulus was a tape-recorded reading of the argument by a professional newscaster in what was judged by a panel of speech experts as a "moderately heightened style." The printed stimulus, with identical wording, was mimeographed on a single sheet of legal-size paper.

The experimental groups were drawn from a university population composed mainly of junior and senior students in Engineering and in Air Science reserve officer training courses.

Mean attitude shifts and mean recall scores were computed for all experimental groups.

## II

All subjects were asked to take form A of the attitude scale, which was a pre-test on attitudes toward socialism.[3] Experimental groups were selected on the basis of approximated mean attitude scores on the pre-tests. The population mean for the pre-test was 38.7.[4]

Prior to the administration of form A of the attitude tests, all subjects were given assurances that their attitude scores would not be exposed. Each subject chose a form A attitude scale at random from a large number of forms, each of which was marked with a concealed number known only to the respondent who had chosen it. He was asked to memorize the number in order to place it on his recall response form and on the final end-test of the attitude scale. Pre- and post-tests could then be related without identifying the respondent.

The experimental groups and the control group were seven in number and were identified as follows:

Group I: Single oral stimulus (O-1)
Group II: Single printed stimulus (P-1)
Group III: Triple oral stimulus (O-3)
Group IV: Triple printed stimulus (P-3)
Group V: Spaced triple oral stimulus (O-1-1-1) (2 days apart)
Group VI: Spaced triple printed stimulus (P-1-1-1) (2 days apart)
Group VII: Controls (Cont.)[5]

Each experimental group was administered the stimulus under similar conditions. After the printed or the oral presentation had been made, each subject was asked to write down all the ideas he could easily remember. A five-minute limit was set for the recall procedure. Each subject was then asked to take form B of the attitude scale. On it

[3] The attitude scale was constructed by Irving Handlin, using the technique described by Allen Edwards and F. P. Kilpatrick, "A Technique for the Construction of Attitude Scales," *Journal of Applied Psychology*, XXXII (1948), 374-384. The split-half correlation of form A of the scale with form B was 97.8 uncorrected. The Handlin study is unpublished, but is available as "Speech Communications Laboratory Document 50-1," University of Washington.

[4] The tests were scored by the Likert method. A six-option response scale, *strongly agree, agree, mildly agree, neutral, mildly disagree,* and *strongly disagree,* was weighted in the usual way: 0, 1, 2, 3, 4, and 5. With 18 statements in each of the tests, a score could range from 0 to 90. The continuum was arranged so that a low score marked a subject with anti-socialist views and a high score marked a subject with pro-socialist views.

[5] Another group, disturbed by the unexpected entrance of the commanding officer of the unit into the pre-test polling situation, was handled separately. This group matched Group III above very closely, and was carried through the experiment under identical conditions, so that the effect of this influence could be measured with some precision. The results will appear separately under the title: "A Study of the Effect of Fear of Authority upon a Polling Operation."

he identified each of his responses by the number known only to himself.

Table I below shows the mean attitude shifts for each group. It reveals that the experimental groups as a whole made only a slight shift in the anti-socialist direction. This slight negative shift becomes more suggestive in light of the fact that the controls moved in a pro-socialist direction. Wilkie found, under somewhat similar conditions, that his controls had moved "radical" in direction.[6] He accounted for this on the basis of "greater familiarity with the statements at the time of retesting." It is our opinion, however, on the grounds of the present experiment, and a similar experience during another experiment to be reported separately, that some "reassurance" factor is operating. An analysis of the control group indicated that the moderate and extreme anti-socialist subjects are responsible for the pro-swing on the end-test.

*rection* of the stimulus, while the anti-socialist subjects moved *counter* to the direction of the stimulus. The movement of the anti-socialist segment suggests that an influence other than the stimulus was operating among them.[7]

On the basis of the evidence before us, the most reasonable hypothesis is that moderate and extreme anti-socialist subjects were extremely sensitive to the pre-test situation. Their trepidation as to how their scores might be used pushed them to a more conservative position than one which expressed their true opinions. As the purpose of the experiment became more clear to them, they swung back sharply to a more candid expression of their true opinions.

## III

The oral stimulus required two minutes and forty seconds to present. The printed version required an average of one and one-half minutes to read.

TABLE I

MEAN ATTITUDE SHIFTS FOR ALL GROUPS FROM PRE- TO POST-STIMULUS.

| Group | Stimulus | N | Difference | |
|---|---|---|---|---|
| I | (O-1) | 25 | 2.60 | |
| II | (P-1) | 31 | —1.75 | |
| III | (O-3) | 49 | —0.10 | |
| IV | (P-3) | 46 | —2.87 | |
| V | (O-1-1-1) | 29 | —0.34 | |
| VI | (P-1-1-1) | 31 | 0.29 | |
| VII | (Controls) | 29 | 1.20 | |
| | | Total 240 Mean shift | —0.30 | (From 38.7 to 38.3) |
| Less controls | | 211 | —0.50 | (From 38.6 to 38.1) |

The seventy-two most anti-socialist subjects were compared with the seventy-two most pro-socialist subjects. The two groups were almost equally balanced as to the stimuli given. Both groups made very significant shifts toward the mean of the population. The pro-socialist subjects moved *in the di-*

After the presentation of the anti-socialist argument, either through the oral or printed medium, each subject was requested to write down as many ideas as he could remember from the stimulus in a five-minute recall period. The responses were free recall; they were not

[6] Walter Wilkie, "An Experimental Comparison of the Speech, the Radio, and the Printed Page as Propaganda Devices," *Archives of Psychology*, XXV (1934), 27.

[7] Wilkie also had observed that the "radical" experimental and control groups ("pro-socialists" in our experiment) tended to be more stable. (*Op. cit.*, p. 27).

prompted by the use of multiple-choice or completion-type questionnaires.

A panel of judges examined all responses and classified each response item as a "repeated" or as an "invented" item. The term "repeated" was broadly defined as "any item in the response bearing a reasonable similarity to one in the stimulus." With instruction and practice the judges were able to apply this definition with sufficient reliability so that, with four judges making independent judgments, when three of the four agreed, the uniformity in classification was deemed adequate. For the purposes of this experiment, we sought quantitative differences in mean recall scores rather than the qualitative differences of intense content analysis.

Table II below summarizes the recall scores among the experimental groups, the control group not being included.

TABLE II
THE MEAN RECALL SCORES FOR THE EXPERIMENTAL GROUPS.

| Group | Stimulus | N | Mean | Sigma | Std. error of the mean |
|---|---|---|---|---|---|
| I | (O-1) | 26 | 7.5 | 2.72 | .54 |
| II | (P-1) | 38 | 7.8 | 3.56 | .58 |
| III | (O-3) | 51 | 9.3 | 2.65 | .38 |
| IV | (P-3) | 47 | 8.8 | 2.34 | .34 |
| V | (O-1-1-1) | 34 | 6.9 | 2.72 | .47 |
| VI | (P-1-1-1) | 36 | 7.2 | 2.26 | .38 |

The conventional F test, the ratio of the mean square between the groups and the mean square within the groups, was applied. This analysis of variance revealed that the differences in means or variances were significant at the 1% level of confidence. Consequently, a *t* test was run to determine significant differences between the means of all possible combinations.

An analysis of the data for the recall tests yields the following results:

First, there are no significant differences between the oral and the printed presentations in recall effectiveness when the number of repetitions and the spacing conditions are held constant.

Secondly, three concentrated repetitions of the oral stimulus (O-3) were *very significantly* more effective for recall than:[8]

a. A single oral repetition (O-1)
b. A triple-spaced oral stimulus (O-1-1-1)
c. A triple-spaced printed stimulus (P-1-1-1)

Thirdly, the triple oral stimulus (O-3) was *significantly* more effective than the single printed stimulus (P-1).

Fourthly, the triple printed stimulus (P-3) was *very significantly* more effective for recall than:

a. The triple-spaced oral (O-1-1-1) stimulus
b. The triple-spaced printed (P-1-1-1) stimulus

Fifthly, the relatively poor showing in mean recall scores for the spaced stimulation (O-1-1-1 and P-1-1-1) is not readily explainable. Neither of these experimental groups scored as high as the *single* stimulus groups (O-1 and P-1). Three repetitions, each spaced two days apart, did not manifest a cumulative effect, but showed a slight decrease in recall scores over a single repetition for both oral and printed media. While this difference between the single and tripled-spaced mean scores is not statistically significant, it is consistent from

[8] This term and its variant below are used in the conventional sense: *very significantly* means at the 1% level of confidence, and *significantly* refers to the 5% level.

one medium to the other. Whether this phenomenon is peculiar to this experiment or not will have to be verified through further investigation.

Sixthly, at the level of three immediate repetitions (O-3 and P-3) the oral medium becomes slightly more effective than the printed medium. The difference is not statistically significant, but a subsequent experiment has demonstrated a similar phenomenon. These results suggest that repeated printed stimuli reach a plateau for receptivity with fewer repetitions than do oral stimuli.

## IV

The results of this experiment suggest that respondents to attitude tests on controversial issues are extremely sensitive to the immediate social atmosphere in which they find themselves during pre-test operations.

Statistically, the most significant attitude shifts were those made by extremely pro-socialist and extremely anti-socialist subjects. These shifts from the extreme positions were gross movements toward the mean attitude score for the population. In the light of the strong anti-socialist stimulus, these movements in opposite directions are not readily explainable. Our evidence suggests that the pro-socialist subjects are less reluctant to reveal their true opinions on attitude pre-tests than are the anti-socialist subjects. On the end-test the pro-socialist subjects showed a very significant shift in the direction of the strongly anti-socialist stimulus. But the anti-socialists moved very significantly in the opposite direction to the stimulus. The best hypothesis to account for this singular phenomenon appears to be that the strongly anti-socialist subjects were extremely sensitive to current social pressures, and swung more sharply against socialism on the attitude pre-tests than other segments among the experimental groups. Then, when reassured during the progress of the experiment as to its purposes, they swung sharply back to the mean of their true opinions. The magnitude of the back-swing was enough to overcome the influence of the anti-socialist stimulus. The pro-socialist subjects, somewhat more confident and informed, appear to be more honest on the pre-test, and consequently demonstrate the effect of the anti-socialist stimulus on the end-test.

The biases of the extreme segments, pro and con, did not affect the capacities of the experimental subjects to recall items from the biased stimulus.

There is some indication that, as these stimuli reach the level of three immediate repetitions, the oral presentations of argumentative matter are more effective for recall than the printed. The most reasonable hypothesis to account for this appears to be that the social pressure in captive groups makes it difficult to reject repeated oral stimuli without the act being conspicuous. Subjects in reading groups, however, can feign attention and co-operativeness with much less danger of discovery. The boredom resulting from being presented the same material three times consecutively is much less manifest, because more easily concealed, for readers than for auditors. Irrespective of the social pressure, an oral stimulus is much more difficult to reject because of the pervasiveness of the sound medium.

Too, this experiment supports the hypothesis that there is a significant increment in retention, in general, from one presentation to three for both oral and printed media.

Further experimentation is under way to test other combinations of media.

# SPEAKING NOW AND THEN AT COMMENCEMENT

Charles E. Odegaard

AN invitation to speak to an assembly of college students enrolled in courses in speech set me to thinking about aspects of the place in contemporary undergraduate education in the United States of instruction in speaking, in speechmaking, in oral presentation, and in public debate on disputed issues.[1] Being a medievalist by profession, I took what most would regard as a long view of the matter. My train of thought led me to see the arm of the Middle Ages reaching down toward the present—but unfortunately for us, not quite reaching our time. For though we may have gained in other particulars, in so far as emphasis on skill in oral presentation of human thought and reflection is concerned, we have suffered a decline from medieval heights.

The contents of men's minds may of course be revealed to others through the flourish of the pen or through the whip of the tongue, but by our modern conventions educated men seem to be measured more often by their writing than by their speaking. Whether or not the tendency in the academic world to think of the "results" of research as necessarily embodied in written form in an article or monograph has encouraged emphasis on training in writing, there can be no doubt that skill in speaking is not emphasized as much as it was formerly. Let me put these matters in historical perspective.

Medieval men had an attitude of veneration and respect for what was done in the past which has been difficult for many in our time to understand. It seemed reasonable to medieval men when inquiring into almost any subject to ask what had been written on that subject by ancient authors. They were not so prone as recent generations to speak of yesterday's accomplishment as "out-of-date," superseded by the latest, and therefore better, version. Time, modernity, were not necessarily the most important measures of all things, for medieval men recognized the possibility in human affairs of decline as well as of progress. They were still mindful of the effects of those centuries of political chaos, social disorganization, and physical destruction which marked the end of the Roman Empire. While they struggled in the ninth, tenth, and eleventh centuries to build schools and to learn more of man and the world, they found impressive, especially as they won an improved command of the Latin language, the observations and insights of ancient thinkers preserved in Latin manuscripts. Indeed, these monuments of past learning seemed so impressive that medieval men thought of the ancient world as a Golden Age whose attainments often seemed beyond their immediate capacities. For recent generations steeped in the idea of progress such respect for past accomplishment

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[1] This article is based on an address to the Speech Assembly at the University of Michigan, Dec. 9, 1953.

would have seemed almost quaint; but the generation of the 1950's, which knows again the possibilities of great political chaos, social disorganization, and physical destruction, can understand more readily the disappearance of learned traditions and institutions which might make necessary a reconquest of lost ground in which surviving works, perhaps even of the 1940's and 1950's, far from being out-of-date, might become mines of information and insight only gradually absorbed by scholars slowly rebuilding the shattered edifice of learning.

In any case, medieval education as it developed out of monastic and cathedral schools into the universities of the twelfth and thirteenth centuries began with a great respect for the book which preserved at least partially this ancient learning. But books were handwritten on parchment, and, being expensive, were not so readily available as textbooks, or as duplicates in a reserve room of the library. And so it was necessary in medieval education, if the contents of the books were to become known and understood, for the masters or teachers to spend much time reading the book aloud at students and then commenting on passages which had been read. Thus a "course" in the medieval university took the form of a series of lectures on a book, generally the text of an ancient author. The typical procedure is described by a thirteenth-century master announcing a course of lectures on the Old Digest,[2] one of the parts into which Justinian's sixth-century codification of Roman law had been divided:

"First, I shall give you summaries of each title before I proceed to the text; second, I shall give you as clear and explicit a statement as I can of the purport of each law [included in the title]; third, I shall read the text with a view to correcting it; fourth, I shall briefly repeat the contents of the law; fifth, I shall solve apparent contradictions, adding any general principles of law [to be extracted from the passage], commonly called 'Brocardica,' and any distinctions or subtle and useful problems *(quaestiones)* arising out of the law with their solutions, as far as the Divine Providence shall enable me. And if any law shall seem deserving, by reason of its celebrity or difficulty, of a repetition, I shall reserve it for an evening repetition, for I shall dispute at least twice a year, once before Christmas and once before Easter, if you like."[3]

The course was closed with the following statement: "Now gentlemen, we have begun and finished and gone through this book as you know who have been in the class, for which we thank God and His Virgin Mother and all His saints. It is an ancient custom in this city that when a book is finished mass should be sung to the Holy Ghost, and it is a good custom and hence should be observed. But since it is the practice that doctors on finishing a book should say something of their plans, I will tell you something but not much. Next year I expect to give ordinary lectures well and lawfully as I always have, but no extraordinary lectures, for students are not good payers, wishing to learn but not to pay, as the saying is: All desire to know but none to pay the price. I have nothing more to say to you beyond dismissing you with God's blessing and begging you to attend the mass."[4]

In addition to attending lectures, students were drilled and drilled themselves in oral disputations on theses or propositions. According to the chap-

[2] *Cambridge Mediaeval History*, V (New York, 1929), p. 735.

[3] Charles H. Haskins, *The Rise of the Universities* (New York, 1923), p. 58.

[4] *Ibid.*, pp. 60-61.

lain of St. Louis, Robert de Sorbon, this practice in disputation "is much more advantageous than reading, because it results in clearing up doubts. Nothing is known perfectly which has not been masticated by the teeth of disputation."[5]

We are now so accustomed to thinking of a curriculum with a term set by fulfilling requirements for established degrees that it takes some effort of the imagination to realize that there is nothing inevitable or necessary about these procedures. They came into being through recognizing that a student may in time, by diligent study, reach a stage in skill and mastery of learning where he would appear to be competent to do more or less what the master has done for him, in short to be proficient enough to be a teacher himself. The standard measure of important achievement of the erstwhile student was recognition as a master by the masters themselves after the candidate had been quizzed by a group of masters on various books for knowledge of which he could be held accountable if he were to presume to teach.

If the candidate handled himself to the satisfaction of the examining masters, there was arranged the ceremony of the *inceptio*, as it was called in Latin, the beginning, the commencement. The *inceptio* included two parts.[6] The first part was the formal admission to the grade or degree of master. This was accomplished by various symbolic acts. The characteristic form of modern commencements, the granting of a diploma, is a rather late development. While graduates of Harvard could obtain a diploma on an individual basis by paying a special fee, it was not until 1813 that diplomas were granted as a matter of course at Harvard commencements to all graduates.[7] The second part of the *inceptio* was a public demonstration that the commencer was indeed a master; he performed before a great assembly of people the act characteristic of the master; in other words, he gave a lecture. The proof of his admission to the profession of learned men thus took the form of a spoken performance.

An enthusiastic new master at Bologna described for his parents the inauguration of his career: "'Sing unto the Lord a new song, praise him with stringed instruments and organs, rejoice upon the high-sounding cymbals,' for your son has held a glorious disputation, which was attended by a great multitude of teachers and scholars. He answered all questions without a mistake, and no one could prevail against his arguments. Moreover he celebrated a famous banquet, at which both rich and poor were honored as never before, and he has duly begun to give lectures which are already so popular that others' class-rooms are deserted and his own are filled."[8]

Thus the medium by which the candidate's right to be admitted to the ranks of learned men in medieval universities was tested was the tongue, the word spoken before a public assembly, an oral performance rather than a written performance. This medieval form of test of learning persisted for centuries in speechmaking by the degree candidates at commencement.

When Harvard College was founded,

[5] James W. Thompson, Edgar N. Johnson, *An Introduction to Medieval Europe* (New York, 1937), p. 733.

[6] Only the barest essential features of this complicated matter are indicated here; see Hastings Rashdall, new edition, ed. F. M. Powicke and A. B. Emden, *The Universities of Europe*, I (Oxford, 1936), pp. 226-231, 283-287, 461-462.

[7] Samuel E. Morison, *The Founding of Harvard College* (Cambridge, Mass., 1935), p. 261, n. 4.

[8] Haskins, *op. cit.*, p. 67.

the tradition of the medieval English universities was transplanted to our shores. It was through the spoken word that the graduating student at Harvard demonstrated before the public his status as an educated man. The commencement exercises of 1642,[9] the first of Harvard College, were a potpourri of rhetorical performances including an oration in Greek, analyses of the Psalms in Hebrew, and disputations in Latin on a selection of the fifty or more theses on which each commencer had advertised himself as proficient and ready to take on challengers. These lengthy proceedings were interrupted in the middle by a dinner which in years to come was to be provided at the expense of commencers. This student custom has lamentably died out in more recent times! The nine "young men of good hope," as Governor Winthrop wrote in his journal, "performed their acts so as gave good proof of their proficiency in the tongues and arts." Having thus proved themselves worthy of the degree, they were prepared for the final act, the awarding of the degree by President Dunster. Note his language:

"I admit thee to the First Degree in Arts . . . according to the custom of the universities in England. And I hand thee this book, together with the powers to lecture publicly in any one of the arts which thou hast studied, whensoever thou shalt have been called to that office." Here we find still linked the book, the text, and the right to lecture upon it. The book was purely symbolic, of course, and apparently the commencer was not even permitted to keep the copy handed him by the president. But the implication is clear that the proof of one's proficiency and the privilege which was granted were the power to lecture, to speak as a learned man, on the arts appropriate to learning.

This emphasis on the spoken word continued and was adopted at other American colleges as they were founded. At Dartmouth College, for example, in the first commencement, that of 1771, there were four students graduated, who according to the president's diary "performed the public Services in ye following order, viz. Ripley made a Salutatory Oration in English, Frisbie a clyosophick oration in Lattin, Gray held ye Question, *an vera Cognitio Dei Luce Naturae acquiri potest?* Wheelock made a valedictory oration in Lattin; their performances met with universal acceptance & great applause. Ripley's oration produced Tears from a great Number of the Learned."[10]

One might have thought that the students would gladly escape such an ordeal before the trustees and public. On the contrary, they seem to have vied for the most honored places on the program and showed their pique when justice seemed denied them by the faculty's decisions. In one such incident, Jothan Fairfield of the Class of 1811 "resolved to disgrace the Commencement by disgracing himself. He appeared on the stage with his stockings about his heels, and his whole dress in a most slovenly condition. He took no notice of the President or Trustees and spoke so low as hardly to be heard ten feet from the stage. His oration was on the 'Liberty of the Press' and was made up of extracts of Junius awkwardly put together. Once he pulled a paper from his pocket and for some time read from it in a most monotonous tone." The trustees, incensed by his conduct, voted the following day that his name should never

[9] Morison, *op. cit.*, pp. 257-262.

[10] Leon B. Richardson, *History of Dartmouth College* (Hanover, N. H., 1932), I, 111.

be inserted in any catalogue of the graduates of Dartmouth College.[11]

Such were the traditions behind the University of Michigan when its earliest college unit, the Department of Literature, Science, and the Arts, approached its first commencement in 1845. The exercises were held before the regents and faculty of the University, dignitaries of the state, and a large company. Disputations were omitted, but all eleven graduates were called upon for speeches and, for good measure, some were also called upon for poetry. A reporter gave his verdict on their performance as follows:

"And here I would like, were it not invidious, where *all* performed their part so creditably, to mention particularly the pleasure which I experienced in listening to the addresses of *some* of the speakers. The salutatory address was by Edmund Fish of Bloomfield, delivered in that peculiarly stately and harmonious idiom, the Latin, and was followed by a beautiful address from Edwin Lawrence of Monroe, on the subject of romance, who reviewed the classic days of Greece and Rome, the subsequent dark ages of Europe, and the adventurous times of the Crusaders, in a manner peculiarly elegant and graceful.

"An address by P. W. H. Rawls of Kalamazoo, on 'the perfection of philosophy' was particularly eloquent and well composed, and delivered with superior diction and purity of style, and also a poem, 'The Nazarine,' by the same person, was extremely well composed and eloquently delivered. An address by George E. Parmelee of Ann Arbor, on 'the proper direction of intellectual effort,' displayed much variety of thought and finish of composition combined with an accomplished and interesting delivery.

"'The claims of agriculture and science' was presented by George W. Pray of Washtenaw, in an address replete with forcible argument and sound practical logic, and was highly creditable to him both for its sentiments, and the manner of its delivery. It exhibited the claims of agriculture to the attention of scientific men, and the benefits to the country of science so directed, in a masterly manner, illustrated by much vigor of thought and sound reasoning.

"A Greek poem, by Thomas B. Cuming of Grand Rapids, was recited in an elegant and interesting manner, by its youthful author, who though in appearance still a freshman was among those who received the degree of Bachelor of Arts.

"The valedictory address was by Fletcher O. Marsh of Kalamazoo, who well acquitted himself in the part assigned him. His reference to the past history of the University, to the long association of teachers and students, and the prospect of their immediate parting, and his allusions to the sudden decease of their respected President was peculiarly affecting and appropriate."[12]

Modern students of speech will find interesting the more stringent comments of another reporter who covered the next commencement, that of 1846:

"The graduating class consisted of seventeen. The exercises were generally of an interesting character. The audience was large, and, notwithstanding the extreme heat of the day, listened with attention to the young gentlemen who addressed them. It was pleasing to observe the tone of moral feeling which ran thro' all their addresses. All were creditable to their authors and to the professors; many of them evinced prom-

[11] *Ibid.*, I, 265-266.

[12] From *Michigan State Gazette* of Jackson, Michigan, of August 11, 1845; Michigan Historical Collections, file FImuE3, University of Michigan.

ising talent and correct taste. But I must be pardoned for expressing the opinion that the pieces were generally too long —much longer, certainly, than is usual in the older institutions, where the speaking is seldom allowed more than eight or fifteen minutes in the delivery. Nor do I think the professors used the critical pruning knife with sufficient vigor upon several of the productions—an instrument the free use of which ought to be considered as imperative on the professor, as beneficial to the student; it is seldom used too much. Another point on which I will venture to remark, is the delivery. It must have struck the audience that this might have been improved; and, without intending the slightest reflection upon any one, I must be allowed to say that this matter seemed to have been too much neglected,—correct inflections of voice, ease of attitude, and appropriateness of gesture are absolutely essential to give force and effect to spoken thought.—In most institutions they constitute a principal element in the educational course. The scholars often suffer more from the want of it, than from more solid acquirements."[13]

Those now rarer individuals who remember commencement speeches by graduating seniors will perhaps echo the sentiments of the reporter who commented on the commencement of a century ago, in 1854:

"The young gentlemen had prepared their pieces with great care, and in delivering them acquitted themselves admirably. Two or three, however, had failed to commit their compositions perfectly, or in their embarrassment forgot them. Several of the speakers indulged in strong criticisms upon society and its fashions, and we fear that unless their severity was put on for the occasion, one or two of them are on the high road to misanthropy. The world and society are by no means perfect, but after all it is the best world they were ever in, and in fact we are disposed to agree with the fact that

> 'This world is not so bad
> As many would like to make it.
> Whether good or whether bad
> Depends on how you take it.'"[14]

With the growing number of graduating students the strain on the audience of hearing thirty to forty speeches, one from each graduate, must have become unbearable. In 1862 only sixteen out of forty-eight graduates were given parts in the commencement exercises. In succeeding years this practice continued, but the problem of selecting the student participants proved difficult, and there were complaints from both students and faculty. Finally, for the commencement of 1878 it was decided to omit all student speeches. In his annual report for that year President Angell referred to the difficulty of making the selection, to the growing opinion among students against having members of the graduating class speak on commencement day, and to further complications occasioned by merging the Law and Medical commencements with the Literary commencement. These difficulties led to the decision to substitute for speeches by graduating students a University Oration to be delivered by a distinguished scholar or orator. President Angell's enthusiasm for this innovation was only heightened by the pleasure he experienced from hearing the outside speaker chosen for this occasion. The president concluded his happy report of the issue

[13] From *The Signal of Liberty* of Ann Arbor, Michigan, of August 22, 1846; Michigan Historical Collections, file FImuE3, University of Michigan.

[14] From *Michigan Argus* of Ann Arbor, Michigan, of July 7, 1854; Michigan Historical Collections, file FImuE3, University of Michigan.

of this matter with the following sentence: "No better use could be made of Commencement Day than to present so cogent, statesmanlike and eloquent an argument in favor of the support of Higher Education by the State."[15]

In retrospect, whatever pleasure may yet be derived from public pronouncements in favor of better support of higher education, we may derive a little less joy at least from the symbolic meaning of this decline and virtual disappearance of the student's commencement address—without proposing seriously the agony of a fully restored set of graduation speeches. The elimination of all the graduating students from the roster of speakers at commencement, from *their* commencement as it were, at the University of Michigan and by now at most colleges and universities, was an outward symbol of the declining emphasis on the spoken word and on oral presentation as an important means of demonstrating the student's proficiency in any field of intellectual activity. For speechmaking had not been restricted to a particular specialization, but had been associated with every field. This general concern in every field with skill and practice in oral presentation so far disappeared in the late nineteenth century that it became possible to regard speech as itself a specialization. The University of Michigan now takes pride in the fact that it was a pioneer in giving credit-bearing courses in speech and in developing a separate department of speech.[16] Other institutions have followed suit, but the fact that such steps, at Michigan and subsequently elsewhere, were regarded as expedient is itself an indication of the degree to which emphasis on developing skill in oral presentation in all parts of the college curriculum had declined. Under the new dispensation of modern as opposed to medieval education, proctors maintain silence at university examinations. Since students are now excluded from anything but a passive role in their own commencements, they and the public alike need suffer no embarrassment from a public performance on their part for which the vast majority are but poorly prepared. In the occasional instance in some colleges where a few students are called upon to perform orally, the speakers can be selected from among their fellows on the basis of their special ability or can be given coaching for the event. In these cases the whole affair is likely to be handled in such a way as to constitute the exception which proves the rule.

The principal offset to the proctor at university examinations is the instructor in speech, now a specialist like other specialists. One may perhaps be allowed to wonder, even if there is still room for specialists in speech, if the old-fashioned way did not have its merits, and if oral presentation could not and should not be restored to a more prominent place in the curriculum for all. Perhaps the universities of the Middle Ages did reach out and touch the Golden Age in this particular respect and we could do worse than restore a little selected medievalism to our present curriculum.

[15] *Proceedings of the Board of Regents of the University of Michigan from January 1876 to January 1881* (Ann Arbor, 1881), pp. 285-287.

[16] Wilfred B. Shaw, editor, *The University of Michigan, An Encyclopedic Survey*, Pt. IV, p. 733.

# SEDITION, SUPPRESSION, AND SPEECH: A COMIC FOOTNOTE ON THE ENFORCEMENT OF THE SEDITION LAW OF 1798

James Morton Smith

DURING the Undeclared Naval War with France, the Federalist administration of President John Adams approved an internal security program which has been described as "an effective weapon against what was deemed an especially pernicious and dangerous form of domestic opposition in time of war."[1] The Sedition Act of 1798, however, was not contingent upon a declaration of war; it was designed not so much to deal with potential dangers from foreign invasion as to repress domestic political opposition in time of peace. Aimed at the Jeffersonian Republicans, the statute's most important section was directed solely against verbal criticism, penalizing any person making "false, scandalous and malicious" statements against President Adams, either house of the Federalist-dominated Congress, or the government, with intent to defame them, or to bring them into contempt or disrepute, or to excite against them hatred of the good people of the United States.[2] Using this law as a club, the Federalists attempted to beat down criticism obnoxious to the constituted authorities.

The case in which the enforcement of the sedition statute hit bottom was that of Luther Baldwin, who was convicted because he expressed a wish that a cannon shot had lodged in the President's posterior. After Congress adjourned in July, 1798, President Adams made preparations for his usual retreat from the summer heat of Philadelphia, then the nation's capital, to the cool shade of his home in Braintree, Massachusetts. On the twenty-seventh, he and Mrs. Adams passed through Newark, New Jersey, which celebrated the event as a festive occasion. Colors were displayed and "a number of respectable citizens" assembled to greet the Chief Executive's entourage. "The Association of Young Men", manned an artillery piece and paraded at the flagstaff while awaiting the President's arrival.[3]

As the Chief Magistrate entered Broad Street about eleven o'clock, he was greeted by the firing of the artillery piece, the ringing of church bells, and, as he passed the flagstaff, a chant by the young men who had fired the salute: "Behold the Chief who now commands." Three cheers followed, bells again pealed forth, and, as the President's party withdrew into the distance, the

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[1] Frank Maloy Anderson, "The Enforcement of the Alien and Sedition Laws," *Annual Report of the American Historical Association for the Year 1912* (Washington, 1914), p. 115.

[2] 1 *Statutes at Large*, p. 596. For a discussion of the impact of this legislation on basic civil liberties, see my article, "The Sedition Law, Free Speech, and the American Political Process," *The William and Mary Quarterly*, IX (October 1952), 497-511. The Baldwin case is discussed briefly in John C. Miller, *Crisis in Freedom: The Alien and Sedition Acts* (Boston, 1951), p. 113.

[3] New York *Commercial Advertiser*, August 1, 1798.

cannon boomed a sixteen-gun salute.[4]

There was one inebriated Republican, however, who took no delight in the festival. Luther Baldwin happened to be coming toward John Burnet's dramshop when one of the tavern's plainspoken customers, noting that the cannon was firing after the President had passed, observed to Baldwin: "There goes the President and they are firing at his a--."

According to the Newark *Centinel of Freedom*, this sequence of events then followed:

> Luther, a little merry, replies, that he did not care if they fired thro' [*sic*] his a--: Then exclaims the dram seller, that is seditious—a considerable collection gathered—and the pretended federalists, being much disappointed that the president had not stopped that they might have had the honor of kissing his hand, bent their malice on poor Luther and the cry was, that he must be punished.[5]

On November 3, over three months after his unguarded remarks, Baldwin was charged with "speaking sedicious [*sic*] words tending to defame the President and Government of the United States,"[6] and arrested by a federal marshal.[7] Tried in 1799 before a Circuit Court presided over by Associate Justice Bushrod Washington of the United States Supreme Court and District Judge Robert Morris,[8] the outspoken Republican was convicted on the testimony of the tavernkeeper. Although he was not imprisoned, he drew a fine of $250 and was assessed $150 for court costs and expenses.[9]

This trial afforded the Republican papers a field day. In stories which ranged from denunciatory accounts to droll commentaries, they stressed three themes: they registered surprise and indignation that a man could be convicted on such a petty charge; they accused the Federalists of seeking to enforce conformity of opinion while expanding Presidential prerogatives; and finally, they balanced their animosity for the tavernkeeper-turned-informer by expressing their sympathy for the victim of the information.

"Here's *Liberty* for you," jeered a Newark paper in reporting Baldwin's arrest.[10] "When we heard that Luther Baldwin was indicted for sedition," the New York *Argus* agreed, "we supposed that he had been guilty of something criminal . . . we must confess that our astonishment has been excessive on hearing the peculiarity of the expressions for which so formal a trial was instituted." To this paper the prosecution again illustrated the "rage of faction." "When cognizance is taken of such a ridiculous expression," it concluded, every Republican could see "the extraordinary malignancy of the federal faction."[11]

According to the *Argus*, Presidential prerogatives under the Sedition Law re-

[4] *Ibid.*

[5] Newark *Centinel of Freedom*, reprinted in the Philadelphia *Aurora*, October 12, 1799. This story was given wide circulation by Republican newspapers; see the New York *Argus*, October 15, 1799, and the New London, Conn. *Bee*, October 16, 1799.

[6] Portsmouth *Oracle of the Day*, October 26, 1799, reprinting a Trenton story dated October 8, 1799.

[7] Boston *Independent Chronicle*, November 15, 1798.

[8] Portsmouth *Oracle of the Day*, October 26, 1799. Miller, *Crisis in Freedom*, p. 113, states that "the indictment was drawn at common law and the prosecution was conducted by the State of New Jersey." However, Baldwin was charged under the federal sedition statute and was tried before the United States Circuit Court.

[9] Newark *Centinel of Freedom*, reprinted in the *Aurora*, October 12, 1799. The Portsmouth *Oracle of the Day*, October 26, 1799, lists Baldwin's fine as $150. It also reports that Brown Clark was tried on a similar charge and was fined $50. None of the other newspaper stories mentions Clark, either at the time of Baldwin's arrest or at the time of his trial. It is possible, however, that he was the tavern lounger whose remark to Baldwin brought the latter's offensive response.

[10] Boston *Independent Chronicle*, November 15, 1798.

[11] New York *Argus*, October 15, 1799.

sembled the sacrosanct privileges of a monarch. Royalists in Europe would be pleased to read an account of this curious trial as evidence that their cause "might yet succeed in this country." Many a Briton, the journal continued, would believe that the President was treated with as much respect as a King, and that persons who spoke contemptuously of him would be punished as severely in the United States as speakers who insulted the King would be treated in England.[12] The editor bluntly charged that "the federalists are resolved that if they cannot force the republicans to admire John Adams, they shall not speak what they think of him." Happily, he concluded, the Republicans at least could think their thoughts to themselves without being controlled.[13]

Nothing about the case was overlooked; its every feature became grist for the Republican mill. The only power which the Federalists now lacked, the Newark *Centinel* asserted, was that of prosecuting and treading underfoot all those who refused "to be duped into their measures."[14] Other opposition newspapers pointed to the rise of the "useful profession of informers," and recommended the tavernkeeper in Newark to any person needing such services. This "voluntary informer," one paper reported, had testified against an intoxicated man whose only offense had been a mere expression which injured no one's person or property.[15] Yet he was reported later to have declared publicly that Baldwin was a good citizen, an honest man, and a friend of his country, who meant no harm in what he had said.[16]

[12] *Ibid.*

[13] *Ibid.*, October 12, 1799.

[14] Newark *Centinel of Freedom*, quoted in the *Aurora*, October 12, 1799.

[15] New York *Argus*, October 12, 1799.

[16] Newark *Centinel of Freedom*, quoted in the *Aurora*, October 12, 1799.

The *Argus* hinted at an explanation of the tavernkeeper's inconsistency by calling him a "wretched tool, who, for the sake of a little patronage, we need not add, a little pelf, would sacrifice a neighbour, and at the same time know him to be a good citizen, an honest man and a friend to his country."[17] A correspondent from Newark strengthened this hypothesis when he reported that "the *dram-seller*, the celebrated John Burnet," was being considered as the Federlist candidate for coroner. In an ironical letter, the writer, obviously a Republican, argued somewhat facetiously that since the tavernkeeper had risked so much for the President, he ought to be rewarded with any office that the people of Newark could bestow on him. Not only had he turned informer; he had "nobly persevered in prosecuting the old fellow for daring to utter such a contemptuous expression of our beloved president, whom every one knows is one of the best of men, and thank God, we have shewn the cursed democrats that we will let none of them speak disrespectfully of any part of that dear man."[18]

Nor were the elements of low comedy in Baldwin's conviction overlooked. Indeed the contemporary writers used much more basic language than historians have usually done in describing the episode. Observing that the Chief Executive had been enroute to his seat at Braintree, the papers made the President's posterior the target of their remarks. "Can the most enthusiastic federalists and tories," the lusty *Argus* asked, "suppose that those who are opposed to them would feel any justification in firing at such a disgusting a target as the ——— of J. A. but we can

[17] New York *Argus*, October 15, 1799.

[18] "Communication" from a Newark writer, *ibid.*

recollect the day when many of the gentry would have had no objection, but would have been pleased could they have found an opportunity to practice a little in that way, as the popping at such an obnoxious character would have been the highest recommendation for a tory to the favor of a Henry Clinton or a Robinson."[19]

In commenting on the monarchical tendency of the prosecution, a Newark correspondent claimed that although a British subject might speak of the King's head, Baldwin was punished "for speaking of the president's a--."[20] By November, 1799, however, Republican newspapers reverted to a more stilted prose and, while still making political capital from Baldwin's case, referred only to the President's posterior.

Continuing to heap ridicule on the Federalists for prosecuting "this *heinous joke*,"[21] the opposition press stressed the pointed moral of the comic proceedings: "*Beware of the SEDITION LAW.*"[22] To Baldwin, the martyr of the moment, they offered their sympathy for his expensive discovery "that joking may be very dangerous even to a free country."[23]

Though the Baldwin trial is only a comic footnote to the Federalists' stringent effort to enforce the Sedition Act during the presidential campaign between Jefferson and Adams, it nonetheless belongs among the cases which illustrate "the possibilities of oppression which lay in the sedition law."[24] At the same time, it illustrates that attempts in America to suppress freedom of speech by legal means may boomerang against the suppressor, and may create such powerful persuasions as legalistic protests, constitutional objections, and the sportive malice that can be developed through ridicule, irony, and ribald anatomical references.

[19] New York *Argus*, October 15, 1799.
[20] "Communication" from a Newark writer, *ibid.*
[21] New York *Argus*, November 15, 1799.
[22] Boston *Independent Chronicle*, November 15, 1798.
[23] New York *Argus*, November 15, 1799.
[24] Anderson, *op. cit.*, p. 122.

## WASHINGTON IN THE SESSION

Aside from society, the only amusement in Washington is frequenting the capitol. If one has a great deal of patience and nothing better to do, this is very well; and it is very well at any rate till one becomes acquainted with the heads of the celebrated men in both the chambers, with the noble architecture of the building and the routine of business. This done, it is time wearily spent for a spectator. The finer orators seldom speak, or seldom speak warmly, the floor is oftenest occupied by prosing and very sensible gentlemen whose excellent ideas enter the mind more agreeably by the eye than the ear, or, in other words, are better delivered by the newspapers, and there is a great deal of formula and etiquettical sparring which is not even entertaining to the members, and which consumes time "consumedly." Now and then the senate adjourns when some one of the great orators has taken the floor, and you are sure of a great effort the next morning. If you are there in time, and can sit, like Atlas with a world on your back, you may enjoy a front seat and hear oratory, unsurpassed, in my opinion, in the world.

*New-York Mirror*, XIV (March 4, 1837), 284.

# THE RHETORIC OF POWER IN DIPLOMATIC CONFERENCES

Robert T. Oliver

AN interesting contribution to the neglected study of the role of speech techniques in international negotiation[1] is made by Mr. Walser in his recent article on the functions of the chairman in committees of the United Nations.[2] Having studied the functioning of such committees for several years, during which time he has had many discussions both with delegates to the UN and UN officials on the problems of international discussion, Mr. Walser concludes that much better progress toward agreement could be made in the UN bodies if parliamentary law were better enforced. In other words, he wishes it were possible to substitute a "rhetoric of inquiry" for the present "rhetoric of power" which prevails in international conferences. His conclusion and his wish are both unassailable; yet he records his keen disappointment that neither the delegates nor the UN officials have been willing to give serious consideration to remedying the problems he has so clearly identified for them.

If there is an error in Mr. Walser's reasoning, it seems to me it is that his idealism reaches beyond present practical realities. He appears to believe that the representatives of sovereign nations might (and should) be persuaded to relinquish their inherent sovereignty and render themselves amenable to the reasoned rules of parliamentary debate. Under present conditions this is hoping for too much. The rhetoric of power is firmly entrenched in international negotiation. Since it is not likely to be soon replaced, our need is to understand it and to learn to deal with the kind of speech problems involved in it.

Walser's basic assumption is that, ". . . we can all agree that the political international conference, like any other meeting for discussion, is called to *clarify* a problem or a dispute." It is more accurate to say that *sometimes*, by *some* participants, clarity is the aim. In the Berlin Conference of the "Big Four" foreign ministers (which adjourned February 18, 1954), the aim of Mr. Molotov was not to clarify but to conceal and distort the issues, leaving to Messrs. Dulles, Eden, and Bidault the chief burden of clarification.[3] The point is that few diplomatic conferences are held by disinterested parties attempting to establish what is true, but by advocates

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[1] See R. T. Oliver, "Role of Speech in Diplomacy," *Southern Speech Journal*, XVI (March 1951), 207-213; "The Speech of Diplomacy as A Field for Research," *Central States Speech Journal*, XV (March 1950), 24-28; and "Speech in International Affairs," *QJS*, XXXVIII (April 1952), 171-176.

[2] Frank E. Walser, "Diplomacy, Discussion, and the Chairman," *QJS*, XL (February 1954), 43-48.

[3] See "Dulles Hits Back," *U. S. News and World Report* (February 19, 1954), 30-37; *Time* (February 22, 1954), 25.

attempting to secure advantages for their own countries. It may be granted that the UN would more nearly fulfill its professed function as the custodian of peace if the facts were different, but any practical approach to the improvement of diplomatic speaking must be based upon what is, rather than upon what ought to be.

It is entirely true that many times a chairman of a UN committee "has reason to suspect that he is facing a maneuver to delay the vote," and that "he is frequently unprepared by background and experience to perceive what functions of leadership will best serve the twin courses of relevance and clarity in discussion."[4] Before developing hopes that much can be accomplished by giving the chairman training in conference leadership, however, we may well meditate upon what Mr. Walser, too, found to be the case—that the "object now is victory for a preformed policy, not the thorough discussion aiming at international understanding of a problem and its solution. . . ."[5]

Delegates to international conferences occupy significantly different roles from those of the same individuals in domestic discussions.[6] They sit at the conference tables as advocates, not as real discussants. They are "puppet-speakers" in the sense that they are merely spokesmen for policies of their home governments, which they are committed to advance.[7] They represent sovereign states, which cannot be subjected to any rules of procedure appearing to them to limit their sovereign rights. Occasionally Madame Pandit, President of the General Assembly of the UN, (or one of her predecesssors), has successfully ruled out of order remarks clearly irrelevant to the topic under debate. Far more often, irrelevancies are accepted as inevitable. As for the enforcement of clarity, or the elimination of "false ideas concerning the issue," the highly astute politicians who comprise the UN delegations know better than to try to accomplish such impossible feats!

My observation of the actual practices of international conferences leads me to describe their procedures in speaking as differing in many essential respects from the characteristics of discussion commonly delineated in our textbooks. Some of the more significant characteristics of the debates (not discussions) held in the UN are as follows:

1. *Ambiguity* (not clarity) is often the aim of speakers conscious that their remarks are reported to peoples in all parts of the world, having different standards, differing goals, and differing convictions about the issues discussed. Especially when the time is not opportune for accomplishing the policy represented by the speaker, his aim is not to make clear the aspects of it which are unacceptable to the majority, but to confuse and mislead understanding of it. Who, for example, could expect Mr. Vishinsky clearly to indicate a Soviet desire to maintain and extend dominance over non-Russian areas?

2. *The widest possible acceptance* for proposed programs by neutral, friendly, and hostile nations must be sought. As Paget long ago noted in his study of the international speaking of Woodrow Wilson, this requirement leads to the statement of "hopegiving

[4] Walser, *op. cit.*, pp. 45, 46.

[5] *Ibid.*, p. 47.

[6] Walser makes this same point, *ibid.*, p. 47. However, he does not appear to keep it in mind while drawing his general conclusions.

[7] This situation is well revealed in an incident at the UN General Assembly when Jacob Malik, after a furious attack on NATO, sat down beside England's Sir Gladwyn Jebb, wiped his forehead, and whispered, "Now that I've read my script, how about a drink, chum?"; see Ed Sullivan's syndicated column, *Philadelphia Inquirer*, April 22, 1953.

generalities."[8] Many of these take the forms of verbalisms and stereotypes, which Walter Lippmann characterized beautifully in his analysis of a speech by Charles Evans Hughes on Wilson's Fourteen Points: "For harmonization, as we saw in Mr. Hughes' speech, is a hierarchy of symbols. As you ascend the hierarchy in order to include more and more factions, you may for a time preserve the emotional connection though you lose the intellectual. But even the emotion becomes thinner. As you go further away from experience, you go higher into generalization or subtlety. As you go up in the balloon you throw more and more concrete objects overboard, and when you have reached the top with some phrase like the Rights of Humanity or the World Made Safe for Democracy, you see far and wide, but you see very little."[9]

3. *Escape clauses* must be inserted in all policy statements in order that any changes which become necessary may be represented as consistent with the original declaration. Paget, admiring Wilson's skill in what he termed "counterpoint," wrote: "He was able to change his attitude toward a vital question in such a way that he seemed still to keep his former opinion and only to be applying his former judgment to a changing situation. He never abandoned a principle; he merely applied his principle in a *different* manner to a *new* condition."[10] After an examination of twelve speeches dealing with the issue of postwar Germany, Gilkey noted the presence of escape clauses in such discourse when he said that seven of them "include a loophole . . . to permit the declaration to be nullified in case of a top-level policy reversal."[11]

4. *National pride* must be placated while appealing above and beyond it to a sense of world community. To attain maximum effectiveness diplomatic speakers must not only understand their own people but also possess a depth and sharpness of understanding of political and cultural factors in every significant portion of the world to which their appeal should be addressed. Thus Nehru represents himself not alone as seeking the good of India but as defending the moral sentiments of mankind. Bidault appeals to the French to rise again as a great power by transcending their own fears and accepting Germany into the European Defense Community. Spokesmen for the United States insist that our membership in the United Nations does not infringe upon our sovereign independence but helps to give global currency to our ideals.

5. *Rationalization* flourishes because national spokesmen do not feel they can frankly admit that the governments they represent have made or can make a mistake. Seeming errors are justified as resulting from the perfidy of others or from unforeseeable events; as in the recurrent claims that the Yalta agreements would have been sound if only they had not been violated by the Soviet Union. Walter Lippmann presents an admirable summary of a cluster of contradictory arguments which may be presented by diplomats to support their policies, regardless of the facts. He says that a piece of neighboring territory may be demanded, "to complete the natural geographical frontiers," or be-

[8] Edwin H. Paget, "Woodrow Wilson: International Rhetorician," *QJS*, XV (February 1929), 18.

[9] Walter Lippmann, *Public Opinion*, Pelican edition, p. 163. Lippmann's first 15 and last 4 chapters comprise an excellent introductory textbook on the speech of diplomacy.

[10] Paget, *op. cit.*, p. 22.

[11] Edward Gilkey, "An Examination of Twelve Foreign Policy Speeches to Determine a Suggested List of Criteria for the Speech of International Relations," unpublished thesis (The Pennsylvania State University, 1953), p. 199.

cause "no people ought to live under alien rule," or because it ought to be restored to its former owner under the "principle of Historic Right," or because it may be claimed as "reparation for damage," or on the principle of "cultural superiority and the necessity of defending civilization," or on the ground that "it was needed for national defense."[12] The nation demanding the territory on one of these grounds must necessarily violate other grounds which could be used in support of assigning the area to some other claimant nation. But behind the rationalizations, the issue is generally determined by the sheer preponderance of power.

6. *Audience adaptation* vitally affects the nature of the debate in conferences which seek the Wilsonian ideal of "open covenants, openly arrived at." Walter Lippmann believes an unwise insistence upon this ideal (following the public reaction against the secret conferences at Yalta and Potsdam) has led to a "hoop-la system" of diplomacy, in which "every difficult issue, and not infrequently a comparatively easy issue, is likely to become insoluble as each actor-statesman rises to such peaks of public righteousness that in public he cannot possibly descend again into common sense."[13] Yet in these days of mass media of communication, when the farmer in Iowa knows that he ought to be informed of what is currently being said in a conference in Geneva, it is unlikely that we shall revert to secret diplomacy except on rare occasions. As Dexter Perkins has observed, "A diplomacy that rests upon the people must speak to the people."[14] And Edward L. Bernays spelled out the same lesson: "Diplomacy has shed its frock coat. Today, Ambassadors do not talk only to other diplomats. They must talk directly to the people."[15] This mode of conducting diplomacy in public means that every speech and even the comments in discussion must be carefully prepared to have a preconceived effect upon the peoples in the enemy, neutral, and domestic audience. Two Australian observers note that this leads the diplomats to try too hard to satisfy public expectations.[16] Lippmann sees publicity as an inducement to diplomats to heighten vituperation of their opponents in order to win political backing at home.[17] And a group of experienced diplomats jointly wrote a solemn letter to *The New York Times* warning that spotlighted diplomacy was making the foreign service personnel so timid that they were losing effectiveness.[18] From all these points of view, the fact emerges that diplomatic negotiations are not *bona fide* attempts to solve problems by arriving at right decisions, but sparring matches dramatized to achieve audience effects.

7. *Lack of trans-national understanding* is often evident even when all the speakers at international conferences are doing their best to pursue a line of thought to a widely-acceptable conclusion. Talking through translators has become a necessity, since French has been abandoned as the indispensable medium

[12] Lippmann, *op. cit.*, pp. 97-98.

[13] Lippmann, in his syndicated column, March 27, 1951.

[14] From an address before the American Historical Association, reported in the Washington, D. C., *Evening Star*, December 31, 1952.

[15] "Diplomats Need Public Relations," *The New Leader* (September 15, 1952), 20. S. M. Vinocour details at length the methods utilized by Syngman Rhee in appealing to a world-wide audience of people. See his "Syngman Rhee: Spokesman for Korea (June 23, 1951-October 8, 1952) A Case Study in International Speaking," unpublished dissertation (The Pennsylvania State University, 1953), pp. 67-207.

[16] George Stoddart and Gerald Stewart, "Diplomats—They're Out to Please," the Sydney *A. M.* (November 17, 1953), 56-60.

[17] Syndicated column for January 1, 1952.

[18] January 17, 1954.

of diplomatic communication.[19] Even the most skilled translators find difficulty in transposing idioms, folk-sayings, and proverbs from one language into another.[20] And wholly aside from this problem, trans-national understanding is disrupted by "iron curtains," censorship, and the high costs of foreign news reporting—which lead to exclusive dependence upon a few major news disseminating organizations.[21] It is no wonder, then, that issues are often understood vastly differently in different countries, so that a spirit of righteousness in one country may run headlong against a similar spirit of righteousness in other countries. Even when diplomats are able to maintain their own objectivity and to agree in substance among themselves as to what ought to be done, they cannot ignore (and in some cases cannot even oppose) the public opinion which views the issue in a sincere but partisan light.

This listing of factors affecting the nature of diplomatic speaking is not complete and probably could not be made so; for human nature, which is ordinarily sufficiently complex, is further complicated in international conferences by the varying requirements of multi-national policies. Even from so rudimentary an analysis as is here presented, however, it is apparent that the criticism of international speaking must take into account such rhetorical considerations as these:

1. Depersonalization of the spokesmen, who are, in effect, puppet speakers addressing shadow audiences
2. Utilization of both conciliation and vituperation as instruments of national policy
3. Rationalizations, ambiguities, escape clauses, and occasionally disquieting specificities of appeal to enemy, neutral, and domestic audiences
4. The untranslatability of key terms and the unavailability to many peoples of crucial information
5. Oversimplification and stereotyping of ideas which must be both sharply differentiated and also fitted into a general pattern of desired response

It is worthy of note that Woodrow Wilson, the advocate of "open covenants openly arrived at," himself discovered the futility of trying to deal with international questions in the spirit of the rhetoric of inquiry. At the Versailles Conference, in which the Treaty of Paris was forged, he joined in restricted talks with Lloyd George, Clemenceau, and Orlando in which these "Big Four" parceled out the world in accordance with the hard demands of power politics. Wilson often has been blamed for submitting to this procedure. But the experience of the subsequent generation indicates that we have not yet arrived at a period in history permitting an advance of negotiating techniques beyond or apart from the requirements of the rhetoric of power. The one change of moment is the greater influence exerted today by public opinion—and thus far this element has not lessened but actually has increased the sharpness of the power factors operative in international diplomacy. Until a spirit or a mechanism emerges to permit us to transcend this fact, we may regret it, but we must learn to live with it.

[19] Fredus A. White, "U.N.'s 65 Interpreters," *Word Study* (December 1950), 1-2.

[20] See "Allegorical Diplomacy," editorial in the *Washington Post*, November 19, 1949; and "Famous Translator Team Split," *Pacific Stars and Stripes*, August 17, 1952.

[21] Cf. *Improvement of Information* (Zurich: International Press Institute, 1952); Llewellyn W. White and R. D. Leigh, *Peoples Speaking to Peoples* (Chicago, 1946); and A. H. Leighton, *Human Relations in a Changing World* (New York, 1949).

# SPEECH IN TEACHER TRAINING AT TEXAS

Grover A. Fuchs

## I

THIS article is confined to a description of the speech program prescribed at the University of Texas for prospective teachers in fields other than that of speech. In other words, the program that I am going to discuss is distinct from the training of speech teachers at Texas for the secondary schools and colleges in the fields of public address, interpretation, radio, and correction.

## II

In the fall of 1943 the University of Texas offered for the first time a special class in Business and Professional Speaking on the sophomore level *for prospective teachers.* Six young ladies enrolled. This class differed in content from the other sections of the same course in that all its speech activities for class practice were drawn from classroom procedures. An attempt was made to catalogue the various speech situations that a teacher would be sure to meet in the course of the school day, and to give him practice in being vocally adequate in each of these situations. Thus this class was essentially a self-improvement course in speech for those intending to become teachers.

It was also at this time that interested faculty members in the College of Education requested the services of the Department of Speech to help evaluate student teaching activities in the Austin Public Schools. The Department of Speech met this request by sending some of its members upon supervisory visits to the Austin schools, and by following up these visits with personal conferences between the supervisors and the student teachers, and by such remedial work for the student teachers as seemed necessary.

It was soon realized that for two good reasons this remedial work should more properly be done before the trainee went into student teaching: (1) If improvements in the trainee's speech were going to be made, the pupils with whom he did his practice teaching might as well get the benefit of his improved vocal skills; and (2) the student teaching semester, being always crowded anyway, allows little time for the student to do remedial work in the speech laboratory, if this were indicated for him.

It was then that the College of Education requested the Department of Speech to devise and to administer a vocal adequacy test for all teacher trainees at the sophomore and junior levels. This test was made a part of two courses, either or both of which every student in Education was sure to take.

The test itself consisted of four parts: (1) A six-minute extemporized explanation, in a classroom situation before a peer group with blackboard facilities, of some topic in the field in which the student planned to teach; (2) a one-minute oral reading about the topic under discussion in the six-minute explanation; (3) responses to several questions on the lesson taught, as raised by the listeners; and (4) a short personal conference with the evaluator immediately after the test.

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During the extempore part of this test the scorer attempted to evaluate the student's articulatory proficiencies, vocal variation, movement, posture, audience contact, animation, and use of audio-visual aids while speaking. During the reading period the emphasis shifted to the student's ability to interpret printed material to a listening audience, and to maintain audience contact, proper phrasing, fluency, and naturalness. The questions in the third phase of the test were designed to measure the student's ability to comprehend a question raised by a member of the class, think about it for a moment, and then respond with an answer that had good English, good focus, coherence, and directness. The personal conference at the end of the test was intended to give the student an opportunity to discuss personal handicaps which had a direct bearing on his test performance or which might limit him in undergoing remedial treatment. Bad vocal quality, for example, might be a chronic condition, or the test might have caught the student just as he was regaining his voice after a siege of laryngitis. Sometimes an unusual pattern of articulation was explained in this conference on the basis of a newly-fitted prosthetic device. In short, the conference was intended to achieve understanding of a student's shortcomings as revealed in the test.

On the permanent records each student was given one of four possible classifications: Class I meant that the student's vocal facilities complemented his other teaching skills (content and method); Class II meant general competence; Class III meant that some minor modifications of the student's vocal patterns were called for before he could be certified as adequate; and Class IV meant that a rather extensive program of therapy stood between his present level of performance and his eventual certification.

A statistical survey of the tests taken by the first 533 students showed that 26% were given an unsatisfactory classification (Classes III and IV). Hence, one in four needed special attention in order to meet even the minimum standards for vocal adequacy. Remedying defects, however, constituted a purely negative way of looking at the situation. Such an approach did nothing to guarantee a reasonable degree of speech proficiency for those who were soon to enter the classrooms as teachers. It was like saying to a school administrator: "Take this young teacher into your school system and let him teach English. We do not know what he knows about English except that our tests show him to be free of defective English."

On the basis of the findings above, the Department of Speech recommended and the College of Education approved a new course at the freshman level, beginning with the 1948-49 Long Session, entitled, "Speech for Prospective Teachers." This course, like its experimental predecessor, is essentially a self-improvement course in meeting effectively those speech situations in which teachers are certain to find themselves. All class activities are planned with this point in mind. There are practice rounds of (1) making clear lesson assignments, (2) giving directions, (3) making oral reports to students, faculty, and parent-teacher groups about school problems, (4) presiding over organized meetings in accordance with parliamentary rules, (5) reading prose and poetry, secretarial minutes, and announcements to organized groups, (6) making formal platform speeches on school topics to adult audiences such as service clubs and conventions, and (7) teaching sample lessons at

the grade levels at which the trainee hopes to teach.

In addition to these speaking exercises the course includes a study of the use of phonetic symbols, a study of the problems of listening, and an elementary survey of speech correction and audiology; there is also a fading numbers group hearing test for every student. Wherever significant hearing defects are discovered, further clinical testing is done, and the facilities of the University Speech and Hearing Clinic are immediately enlisted to help the student with his problem. It should be pointed out that the teachers of this course must each qualify on two counts: (1) They must have grade school classroom experience; and (2) they must be grounded in speech therapy in addition to their training in general speech. The present staff have each had years of laboratory experience as speech clinicians working with children.

For those students who do not achieve vocal adequacy within the semester during which the course is taken, there is a provision for continuing their remedial training in the laboratory for as much as another semester under a grade symbol of "x," which means incomplete. If at the end of a year of speech training a student has not reached acceptable standards, the advisability of his going into teaching as a profession is re-evaluated in a conference with his adviser.

## III

At the senior level the trainees spend a full semester at student teaching in the Austin Public Schools. The student teacher carries a load of fifteen hours during this semester. Twelve of these hours are closely associated with student teaching as a laboratory experience. The methods course in education accounts for nine of these twelve hours, and the remaining three are in speech correction.

The latter course is entitled "Speech Problems of Elementary School Children," and it was first offered in the fall of 1950. The student teachers meet in class on the University campus for two 90-minute weekly sessions in the afternoon hours after their student teaching schedule. In addition to this class time the University instructor makes regular supervisory visits to the laboratory school to help the student teacher to provide speech therapy for each of the pupils who need it. It is here that the concept of integration gets a real chance to demonstrate its workability.

For purposes of illustration it is proper to assume a typical room of 35 pupils. Statistically, this room can be expected to have four pupils with speech that is substandard for their age level. Two of the four pupils will need treatment in a clinic, and the other two will need milder remedies. The two former are presumably getting special attention from the school's itinerant speech therapist to the extent of two 20-minute weekly periods in group therapy. The two latter could not be included in this special program because of the already excessively high work-load of the therapist. So if they get any attention at all, it will of necessity have to come from the classroom teacher.

If the statistical approach holds up, the two children who cannot be tended by the therapist have articulation difficulties. With diagnostic data already on file in the city schools at the office of their Director of Special Services, with recurrent visits by the student teacher's University supervisor (who is an accredited therapist), and with the enlightened interest of the regular teacher, the student teacher should be able to

carry on a creditable program of correction with the pupils in question. In the case of the two pupils who are getting therapy outside the classroom, the role of the student teacher is that of intelligent assistant of the public school therapist. This role consists in following the pupils to the special services room to observe the techniques and the immediate objectives of the therapist. It also calls for short conferences with the therapist regarding motivation and repetitive drill that should properly be done in the classroom. It also requires the student teacher to furnish supplementary data that would be revealed in the classroom but not to the therapist. Finally, it calls for the student teacher to report significant progress to the therapist as it manifests itself during moments when the pupil is not on guard.

With the student teacher and his supervisor in the room during the student teacher's tenure, the latter can conveniently visit the therapist when the pupils of the student teacher are involved. Thus the speech therapy program will be certain to be discussed in the conferences and planning sessions between the supervisor and the student teacher.

In the classwork on the campus of the University the chief emphasis is given to principles and methods of speech correction. The class sections are so organized that each instructor teaches the trainees whom he later supervises in the city schools. The classes are further organized so that each instructor supervises all the student teachers assigned to a given school. These arrangements minimize supervisory travel time and expense, and more important still, they allow the public school therapist to be brought to the campus to talk to the student teachers as a group, instead of forcing the therapist to see the students individually on the occasions when they accompany their pupils to the special therapy room.

While the student teachers are in class on the campus, they are sent to the observation room of the University Speech and Hearing Clinic to observe the clinicians at work through the one-way vision panels. They are also introduced to the audiometric facilities of the clinic and given the opportunity to get acquainted with hearing aids and the techniques of fitting them. Another unit of the course acquaints them with anatomical models and specimens as well as the instruments used in making examinations for speech defects and arriving at clinical diagnoses for students referred to them.

The student teachers are given to understand that speech work is to be done at the moment that a need for it develops. The daily program is not to contain a special "speech period" anywhere. When a pupil improperly substitutes one sound for another, the problem is attacked the moment it occurs, just as a miscalled word is corrected as it occurs during a reading exercise. To those who question this method on the grounds that it makes the child self-conscious about his shortcoming, or that it is wasteful to take up class time for a matter that concerns only one or at most several pupils in the class, let it be said that (1) whether correction makes anyone self-conscious or not depends on the attitude of the correctionist, and (2) it is no more wasteful to correct a sound substitution that affects only one or a few than it is to interrupt a reader and correct a miscalled word that only he did not know.

Schoolrooms are the accepted teaching stations of the American culture; they are places where pupils expect to have their behavior modified. Hence,

there is much less psychological trauma from correction in the classroom than there would be if a child were singled out for correction by a hostess at a party. Social functions are the parade grounds and show places where people put their best foot forward and vie with those doing the same thing. In these situations they do not want their liabilities advertised. But the classroom and the clinic are laboratories where a pupil expects to learn from the experts, and these institutions are accepted as places where all sorts of liabilities are advertised, from those having to do with the multiplication tables, new words, and old dates, to those having to do with dental caries, emotional blocks, hearing losses, and nodules. In no place but the school would people stand for a cataloguing of their defects and yet be able to maintain their self-respect and good nature.

## IV

The program of speech training at Texas for teachers in fields other than that of speech is an attempt to co-ordinate the three essentials of teaching: (1) that which provides something to teach, that is, content; (2) that which provides a way to teach, that is, method; and (3) that which provides an effective means, that is, a medium, by which content and method can be communicated to the learner.

A status as teacher was formerly achieved through a knowledge of subject matter; knowledge of methodology came later as a supplement; and knowledge of communication is now beginning to come into its own as something that must at last be recognized. Teachers themselves are aware that this third problem needs attention. When a speech supervisor visits the classroom teacher, he usually finds an air of confidence in the areas of subject matter and method, and a note of uncertainty in the area of communication, not only as communication concerns the teacher, but also as it relates to the defects of pupils. A common expression of the latter concern runs about like this: "I have felt for some time that there was something wrong with Kathy's speech, but I did not say anything to her about it, because I did not know what to do for her anyway. Could you tell me just a little that I could do to help her?" That is a healthy attitude on the part of teachers, and it tends to make acceptable the program just described.

It is futile to hope that a classroom teacher will give equal attention to the three above-mentioned essentials when he has received training in only the first two of them. It is crucial, however, that speech deficiencies be removed and speech proficiencies be achieved as early as the pupil's growth will allow, because speech is the key to all content and method in education. The elementary school is virtually the only place where this important and challenging responsibility can be effectively met.

The communicative process may be conveniently divided into written and oral forms. When children start to school, they already have some oral skill, but they have hardly any skill in writing as yet. Teachers assume the responsibility for improvement of a pupil's writing, but they take the oral improvement for granted. As a result, children with inadequate speech patterns have been advanced from the elementary school into the secondary school, and from there into college. So, too, have children been advanced with handicaps in writing. But neither deficiency should be excused, and both rather than one alone should be made the object of direct reform.

Studies show that the school environment as an adjunct to the home environment helps to improve defective speech by bringing new speech standards to bear on the child; but these same studies also show that the child's gains are highest during the first school year. By his fourth year at school there is no further measurable improvement attributable to the school environment. Thus, a defect present during the fourth year at school will not be resolved without special help. This does not mean, however, that help should be withheld until a definite problem has developed. The teacher with training in speech correction will sense speech problems in the making. To the extent that budding defects can be anticipated, they will not need to become the object of later therapy.

There are many speech problems that can be safely handled at the classroom level, particularly those involving simple substitutions of sounds, additions, omissions, and distortions on the part of children who have no deep-seated personality problems or physical handicaps. With proper assistance by the professional speech therapist, classroom teachers with some training in speech correction can contribute a valuable service that can not be rendered by the therapist alone.

Deviations in speech are much like a pyramid. There are many easily corrected problems at the base and a few challenging disorders at the top. The personnel situation in the schools has a parallel structure. There are many classroom teachers, but only a few certified speech therapists. If the two pyramids can be moved together, the corrective resources will match the deficiencies, and the educational needs of most children will be met.

If this task is left to the certified speech therapists alone, the speech correction program as a whole will be expensive or very thinly spread. Expense is objectionable to the taxpayer, and thinness gets meager results. The solution lies in speech correction in the classroom. That is the only way that the two million elementary school children in the United States who today have speech difficulties can hope to receive special help.

## AN AGE OF IMPROVEMENT

A Miss Green delivered an oration recently, at Augusta, Maine. She commenced: "Friends, countrymen, and lovers, and you, my fair countrywomen." The honour of delivering an oration, it seems, was forced upon her. In closing, she made the following remarks: "If I shall have been so happy as to gain the approbation of those for whose sake I have departed from the strict limit which ancient prejudices have but too long prescribed to our sex, I shall be amply repaid for all the sneers of witlings and fools.—(Cheers.) I have been only desirous of winning the approving smile of the nobler sex for my sentiments, not for myself. And I say unto you, lords of creation, as you call yourselves, if you doubt my sincerity, I proclaim it here in the face of all Augusta, now assembled around me, that you may believe me or not, as you please; but there is not one among you, Tom, Dick or Harry, that I would give a brass thimble to call 'husband' to-morrow."

*New-York Mirror*, XII (September 20, 1834), 96.

# REVOLUTION IN GRAMMAR

W. Nelson Francis

## I

A LONG overdue revolution is at present taking place in the study of English grammar—a revolution as sweeping in its consequences as the Darwinian revolution in biology. It is the result of the application to English of methods of descriptive analysis originally developed for use with languages of primitive peoples. To anyone at all interested in language, it is challenging; to those concerned with the teaching of English (including parents), it presents the necessity of radically revising both the substance and the methods of their teaching.

A curious paradox exists in regard to grammar. On the one hand it is felt to be the dullest and driest of academic subjects, fit only for those in whose veins the red blood of life has long since turned to ink. On the other, it is a subject upon which people who would scorn to be professional grammarians hold very dogmatic opinions, which they will defend with considerable emotion. Much of this prejudice stems from the usual sources of prejudice—ignorance and confusion. Even highly educated people seldom have a clear idea of what grammarians do, and there is an unfortunate confusion about the meaning of the term "grammar" itself.

Hence it would be well to begin with definitions. What do people mean when they use the word "grammar"? Actually the word is used to refer to three different things, and much of the emotional thinking about matters grammatical arises from confusion among these different meanings.

The first thing we mean by "grammar" is "the set of formal patterns in which the words of a language are arranged in order to convey larger meanings." It is not necessary that we be able to discuss these patterns self-consciously in order to be able to use them. In fact, all speakers of a language above the age of five or six know how to use its complex forms of organization with considerable skill; in this sense of the word—call it "Grammar 1"—they are thoroughly familiar with its grammar.

The second meaning of "grammar"—call it "Grammar 2"—is "the branch of linguistic science which is concerned with the description, analysis, and formulization of formal language patterns." Just as gravity was in full operation before Newton's apple fell, so grammar in the first sense was in full operation before anyone formulated the first rule that began the history of grammar as a study.

The third sense in which people use the word "grammar" is "linguistic etiquette." This we may call "Grammar 3." The word in this sense is often coupled with a derogatory adjective: we say that the expression "he ain't here" is "bad grammar." What we mean is that such an expression is bad linguistic manners in certain circles. From the point of view of "Grammar 1" it is faultless; it conforms just as completely to the structural patterns of English as does "he isn't here." The trouble with it is

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like the trouble with Prince Hal in Shakespeare's play—it is "bad," not in itself, but in the company it keeps.

As has already been suggested, much confusion arises from mixing these meanings. One hears a good deal of criticism of teachers of English couched in such terms as "they don't teach grammar any more." Criticism of this sort is based on the wholly unproved assumption that teaching Grammar 2 will increase the student's proficiency in Grammar 1 or improve his manners in Grammar 3. Actually, the form of Grammar 2 which is usually taught is a very inaccurate and misleading analysis of the facts of Grammar 1; and it therefore is of highly questionable value in improving a person's ability to handle the structural patterns of his language. It is hardly reasonable to expect that teaching a person some inaccurate grammatical analysis will either improve the effectiveness of his assertions or teach him what expressions are acceptable to use in a given social context.

These, then, are the three meanings of "grammar": Grammar 1, a form of behavior; Grammar 2, a field of study, a science; and Grammar 3, a branch of etiquette.

## II

Grammarians have arrived at some basic principles of their science, three of which are fundamental to this discussion. The first is that a language constitutes a set of behavior patterns common to the members of a given community. It is a part of what the anthropologists call the culture of the community. Actually it has complex and intimate relationships with other phases of culture such as myth and ritual. But for purposes of study it may be dealt with as a separate set of phenomena that can be objectively described and analyzed like any other universe of facts. Specifically, its phenomena can be observed, recorded, classified, and compared; and general laws of their behavior can be made by the same inductive process that is used to produce the "laws" of physics, chemistry, and the other sciences.

A second important principle of linguistic science is that each language or dialect has its own unique system of behavior patterns. Parts of this system may show similarities to parts of the systems of other languages, particularly if those languages are genetically related. But different languages solve the problems of expression and communication in different ways, just as the problems of movement through water are solved in different ways by lobsters, fish, seals, and penguins. A couple of corollaries of this principle are important. The first is that there is no such thing as "universal grammar," or at least if there is, it is so general and abstract as to be of little use. The second corollary is that the grammar of each language must be made up on the basis of a study of that particular language—a study that is free from preconceived notions of what a language should contain and how it should operate. The marine biologist does not criticize the octopus for using jet-propulsion to get him through the water instead of the methods of a self-respecting fish. Neither does the linguistic scientist express alarm or distress when he finds a language that seems to get along quite well without any words that correspond to what in English we call verbs.

A third principle on which linguistic science is based is that the analysis and description of a given language must conform to the requirements laid down for any satisfactory scientific theory. These are (1) simplicity, (2) consistency, (3) completeness, and (4) usefulness for predicting the behavior of

phenomena not brought under immediate observation when the theory was formed. Linguistic scientists who have recently turned their attention to English have found that, judged by these criteria, the traditional grammar of English is unsatisfactory. It falls down badly on the first two requirements, being unduly complex and glaringly inconsistent within itself. It can be made to work, just as the Ptolemaic earth-centered astronomy can be, but at the cost of great elaboration and complication. The new grammar, like the Copernican sun-centered astronomy, solves the same problems with greater elegance, which is the scientist's word for the simplicity, compactness, and tidiness that characterize a satisfactory theory.

## III

A brief look at the history of the traditional grammar of English will make apparent the reasons for its inadequacy. The study of English grammar is actually an outgrowth of the linguistic interest of the Renaissance. It was during the later Middle Ages and early Renaissance that the various vernacular languages of Europe came into their own. They began to be used for many kinds of writing which had previously always been done in Latin. As the vernaculars, in the hands of great writers like Dante and Chaucer, came of age as members of the linguistic family, a concomitant interest in their grammars arose. The earliest important English grammar was written by Shakespeare's contemporary, Ben Jonson.

It is important to observe that not only Ben Jonson himself but also those who followed him in the study of English grammar were men deeply learned in Latin and sometimes in Greek. For all their interest in English, they were conditioned from earliest school days to conceive of the classical languages as superior to the vernaculars. We still sometimes call the elementary school the "grammar school"; historically the term means the school where Latin grammar was taught. By the time the Renaissance or eighteenth-century scholar took his university degree, he was accustomed to use Latin as the normal means of communication with his fellow scholars. Dr. Samuel Johnson, for instance, who had only three years at the university and did not take a degree, wrote poetry in both Latin and Greek. Hence it was natural for these men to take Latin grammar as the norm, and to analyze English in terms of Latin. The grammarians of the seventeenth and eighteenth centuries who formulated the traditional grammar of English looked for the devices and distinctions of Latin grammar in English, and where they did not actually find them they imagined or created them. Of course, since English is a member of the Indo-European family of languages, to which Latin and Greek also belong, it did have many grammatical elements in common with them. But many of these had been obscured or wholly lost as a result of the extensive changes that had taken place in English—changes that the early grammarians inevitably conceived of as degeneration. They felt that it was their function to resist further change, if not to repair the damage already done. So preoccupied were they with the grammar of Latin as the ideal that they overlooked in large part the exceedingly complex and delicate system that English had substituted for the Indo-European grammar it had abandoned. Instead they stretched unhappy English on the Procrustean bed of Latin. It is no wonder that we commonly hear people say, "I didn't really understand

grammar until I began to study Latin." This is eloquent testimony to the fact that the grammar "rules" of our present-day textbooks are largely an inheritance from the Latin-based grammar of the eighteenth century.

Meanwhile the extension of linguistic study beyond the Indo-European and Semitic families began to reveal that there are many different ways in which linguistic phenomena are organized—in other words, many different kinds of grammar. The tone-languages of the Orient and of North America, and the complex agglutinative languages of Africa, among others, forced grammarians to abandon the idea of a universal or ideal grammar and to direct their attention more closely to the individual systems employed by the multifarious languages of mankind. With the growth and refinement of the scientific method and its application to the field of anthropology, language came under more rigorous scientific scrutiny. As with anthropology in general, linguistic science at first concerned itself with the primitive. Finally, again following the lead of anthropology, linguistics began to apply its techniques to the old familiar tongues, among them English. Accelerated by the practical need during World War II of teaching languages, including English, to large numbers in a short time, research into the nature of English grammar has moved rapidly in the last fifteen years. The definitive grammar of English is yet to be written, but the results so far achieved are spectacular. It is now as unrealistic to teach "traditional" grammar of English as it is to teach "traditional" (i.e. pre-Darwinian) biology or "traditional" (i.e. four-element) chemistry. Yet nearly all certified teachers of English on all levels are doing so. Here is a cultural lag of major proportions.

## IV

Before we can proceed to a sketch of what the new grammar of English looks like, we must take account of a few more of the premises of linguistic science. They must be understood and accepted by anyone who wishes to understand the new grammar.

First, the spoken language is primary, at least for the original study of a language. In many of the primitive languages,[1] of course, where writing is unknown, the spoken language is the *only* form. This is in many ways an advantage to the linguist, because the written language may use conventions that obscure its basic structure. The reason for the primary importance of the spoken language is that language originates as speech, and most of the changes and innovations that occur in the history of a given language begin in the spoken tongue.

Secondly, we must take account of the concept of dialect. I suppose most laymen would define a dialect as "a corrupt form of a language spoken in a given region by people who don't know any better." This introduces moral judgments which are repulsive to the linguistic scholar. Let us approach the definition of a dialect from the more objective end, through the notion of a speech community. A speech community is merely a group of people who are in pretty constant intercommunication. There are various types of speech communities: local ones, like "the people who live in Tidewater Virginia"; class ones, like "the white-collar class"; occu-

[1] "Primitive languages" here is really an abbreviated statement for "languages used by peoples of relatively primitive culture"; it is not to be taken as implying anything simple or rudimentary about the languages themselves. Many languages included under the term, such as native languages of Africa and Mexico, exhibit grammatical complexities unknown to more "civilized" languages.

pational ones, like "doctors, nurses, and other people who work in hospitals"; social ones, like "clubwomen." In a sense, each of these has its own dialect. Each family may be said to have its own dialect; in fact, in so far as each of us has his own vocabulary and particular quirks of speech, each individual has his own dialect. Also, of course, in so far as he is a member of many speech communities, each individual is more or less master of many dialects and shifts easily and almost unconsciously from one to another as he shifts from one social environment to another.

In the light of this concept of dialects, a language can be defined as a group of dialects which have enough of their sound-system, vocabulary, and grammar (Grammar 1, that is) in common to permit their speakers to be mutually intelligible in the ordinary affairs of life. It usually happens that one of the many dialects that make up a language comes to have more prestige than the others; in modern times it has usually been the dialect of the middle-class residents of the capital, like Parisian French and London English, which is so distinguished. This comes to be thought of as the standard dialect; in fact, its speakers become snobbish and succeed in establishing the belief that it is not a dialect at all, but the only proper form of the language. This causes the speakers of other dialects to become self-conscious and ashamed of their speech, or else aggressive and jingoistic about it —either of which is an acknowledgment of their feelings of inferiority. Thus one of the duties of the educational system comes to be that of teaching the standard dialect to all so as to relieve them of feelings of inferiority, and thus relieve society of linguistic neurotics. This is where Grammar 3, linguistic etiquette, comes into the picture.

A third premise arising from the two just discussed is that the difference between the way educated people talk and the way they write is a dialectal difference. The spread between these two dialects may be very narrow, as in present-day America, or very wide, as in Norway, where people often speak local Norwegian dialects but write in the Dano-Norwegian *Riksmaal*. The extreme is the use by writers of an entirely different language, or at least an ancient and no longer spoken form of the language—like Sanskrit in northern India or Latin in western Europe during the later Middle Ages. A corollary of this premise is that anyone setting out to write a grammar must know and make clear whether he is dealing with the spoken or the written dialect. Virtually all current English grammars deal with the written language only; evidence for this is that their rules for the plurals of nouns, for instance, are really spelling rules, which say nothing about pronunciation.

This is not the place to go into any sort of detail about the methods of analysis the linguistic scientist uses. Suffice it to say that he begins by breaking up the flow of speech into minimum sound-units, or phones, which he then groups into families called phonemes, the minimum significant sound-units. Most languages have from twenty to sixty of these. American English has forty-one: nine vowels, twenty-four consonants, four degrees of stress, and four levels of pitch. These phonemes group themselves into minimum meaningful units, called morphemes. These fall into two groups: free morphemes, those that can enter freely into many combinations with other free morphemes to make phrases and sentences; and bound morphemes, which are always found tied in a close and often indissoluble rela-

tionship with other bound or free morphemes. An example of a free morpheme is "dog"; an example of a bound morpheme is "un-" or "ex-". The linguist usually avoids talking about "words" because the term is very inexact. Is "instead of," for instance, to be considered one, two, or three words? This is purely a matter of opinion; but it is a matter of fact that it is made up of three morphemes.

In any case, our analysis has now brought the linguist to the point where he has some notion of the word-stock (he would call it the "lexicon") of his language. He must then go into the question of how the morphemes are grouped into meaningful utterances, which is the field of grammar proper. At this point in the analysis of English, as of many other languages, it becomes apparent that there are three bases upon which classification and analysis may be built: form, function, and meaning. For illustration let us take the word "boys" in the utterance "the boys are here." From the point of view of form, "boys" is a noun with the plural ending "s" (pronounced like "z"), preceded by the noun-determiner "the," and tied by concord to the verb "are," which it precedes. From the point of view of function, "boys" is the subject of the verb "are" and of the sentence. From the point of view of meaning, "boys" points out or names more than one of the male young of the human species, about whom an assertion is being made.

Of these three bases of classification, the one most amenable to objective description and analysis of a rigorously scientific sort is form. In fact, many conclusions about form can be drawn by a person unable to understand or speak the language. Next comes function. But except as it is revealed by form, function is dependent on knowing the meaning. In a telegraphic sentence like "ship sails today"[2] no one can say whether "ship" is the subject of "sails" or an imperative verb with "sails" as its object until he knows what the sentence means. Most shaky of all bases for grammatical analysis is meaning. Attempts have been made to reduce the phenomena of meaning to objective description, but so far they have not succeeded very well. Meaning is such a subjective quality that it is usually omitted entirely from scientific description. The botanist can describe the forms of plants and the functions of their various parts, but he refuses to concern himself with their meaning. It is left to the poet to find symbolic meaning in roses, violets, and lilies.

At this point it is interesting to note that the traditional grammar of English bases some of its key concepts and definitions on this very subjective and shaky foundation of meaning. A recent English grammar defines a sentence as "a group of words which expresses a complete thought through the use of a verb, called its predicate, and a subject, consisting of a noun or pronoun about which the verb has something to say."[3] But what is a complete thought? Actually we do not identify sentences this way at all. If someone says, "I don't know what to do," dropping his voice at the end, and pauses, the hearer will know that it is quite safe for him to make a comment without running the risk of interrupting an unfinished sentence. But if the speaker says the same words and maintains a level pitch at the end, the polite listener will wait for him to finish his sentence. The words are the same,

[2] This example is taken from C. C. Fries, *The Structure of English* (New York, 1952), p. 62. This important book will be discussed below.

[3] Ralph B. Allen, *English Grammar* (New York, 1950), p. 187.

the meaning is the same; the only difference is a slight one in the pitch of the final syllable—a purely formal distinction, which signals that the first utterance is complete, a sentence, while the second is incomplete. In writing we would translate these signals into punctuation: a period or exclamation point at the end of the first, a comma or dash at the end of the second. It is the form of the utterance, not the completeness of the thought, that tells us whether it is a whole sentence or only part of one.

Another favorite definition of the traditional grammar, also based on meaning, is that of "noun" as "the name of a person, place, or thing"; or, as the grammar just quoted has it, "the name of anybody or anything, with or without life, and with or without substance or form."[4] Yet we identify nouns, not by asking if they name something, but by their positions in expressions and by the formal marks they carry. In the sentence, "The slithy toves did gyre and gimble in the wabe," any speaker of English knows that "toves" and "wabe" are nouns, though he cannot tell what they name, if indeed they name anything. How does he know? Actually because they have certain formal marks, like their position in relation to "the" as well as the whole arrangement of the sentence. We know from our practical knowledge of English grammar (Grammar 1), which we have had since before we went to school, that if we were to put meaningful words into this sentence, we would have to put nouns in place of "toves" and "wabe," giving something like "The slithy snakes did gyre and gimble in the wood." The pattern of the sentence simply will not allow us to say "The slithy arounds did gyre and gimble in the wooden."

[4] *Ibid.*, p. 1.

One trouble with the traditional grammar, then, is that it relies heavily on the most subjective element in language, meaning. Another is that it shifts the ground of its classification and produces the elementary logical error of cross-division. A zoologist who divided animals into invertebrates, mammals, and beasts of burden would not get very far before running into trouble. Yet the traditional grammar is guilty of the same error when it defines three parts of speech on the basis of meaning (noun, verb, and interjection), four more on the basis of function (adjective, adverb, pronoun, conjunction), and one partly on function and partly on form (preposition). The result is that in such an expression as "a dog's life" there can be endless futile argument about whether "dog's" is a noun or an adjective. It is, of course, a noun from the point of view of form and an adjective from the point of view of function, and hence falls into both classes, just as a horse is both a mammal and a beast of burden. No wonder students are bewildered in their attempts to master the traditional grammar. Their natural clearness of mind tells them that it is a crazy patchwork violating the elementary principles of logical thought.

## V

If the traditional grammar is so bad, what does the new grammar offer in its place?

It offers a description, analysis, and set of definitions and formulas—rules, if you will—based firmly and consistently on the easiest, or at least the most objective, aspect of language, form. Experts can quibble over whether "dog's" in "a dog's life" is a noun or an adjective, but anyone can see that it is spelled with "'s" and hear that it ends with a

"z" sound; likewise anyone can tell that it comes in the middle between "a" and "life." Furthermore he can tell that something important has happened if the expression is changed to "the dog's alive," "the live dogs," or "the dogs lived," even if he doesn't know what the words mean and has never heard of such functions as modifier, subject, or attributive genitive. He cannot, of course, get very far into his analysis without either a knowledge of the language or access to someone with such knowledge. He will also need a minimum technical vocabulary describing grammatical functions. Just so the anatomist is better off for knowing physiology. But the grammarian, like the anatomist, must beware of allowing his preconceived notions to lead him into the error of interpreting before he describes—an error which often results in his finding only what he is looking for.

When the grammarian looks at English objectively, he finds that it conveys its meanings by two broad devices: the denotations and connotations of words separately considered, which the linguist calls "lexical meaning," and the significance of word-forms, word-groups, and arrangements apart from the lexical meanings of the words, which the linguist calls "structural meaning." The first of these is the domain of the lexicographer and the semanticist, and hence is not our present concern. The second, the structural meaning, is the business of the structural linguist, or grammarian. The importance of this second kind of meaning must be emphasized because it is often overlooked. The man in the street tends to think of the meaning of a sentence as being the aggregate of the dictionary meanings of the words that make it up; hence the widespread fallacy of literal translation —the feeling that if you take a French sentence and a French-English dictionary and write down the English equivalent of each French word you will come out with an intelligible English sentence. How ludicrous the results can be, anyone knows who is familiar with Mark Twain's retranslation from the French of his jumping frog story. One sentence reads, "Eh bien! I no saw not that that frog has nothing of better than each frog." Upon which Mark's comment is, "if that isn't grammar gone to seed, then I count myself no judge."[5]

The second point brought out by a formal analysis of English is that it uses four principal devices of form to signal structural meanings:

1. Word order—the sequence in which words and word-groups are arranged.

2. Function-words—words devoid of lexical meaning which indicate relationships among the meaningful words with which they appear.

3. Inflections—alterations in the forms of words themselves to signal changes in meaning and relationship.

4. Formal contrasts—contrasts in the forms of words signaling greater differences in function and meaning. These could also be considered inflections, but it is more convenient for both the lexicographer and the grammarian to consider them separately.

Usually several of these are present in any utterance, but they can be separately illustrated by means of contrasting expressions involving minimum variation—the kind of controlled experiment used in the scientific laboratory.

To illustrate the structural meaning of word order, let us compare the two sentences "man bites dog" and "dog

[5] Mark Twain, "The Jumping Frog: the Original Story in English; the Retranslation Clawed Back from the French, into a Civilized Language Once More, by Patient and Unremunerated Toil," *1601 . . . and Sketches Old and New* (n.p., 1933), p. 50.

bites man." The words are identical in lexical meaning and in form; the only difference is in sequence. It is interesting to note that Latin expresses the difference between these two by changes in the form of the words, without necessarily altering the order: "homo canem mordet" or "hominem canis mordet." Latin grammar is worse than useless in understanding this point of English grammar.

Next, compare the sentences "the dog is the friend of man" and "any dog is a friend of that man." Here the words having lexical meaning are "dog," "is," "friend," and "man," which appear in the same form and the same order in both sentences. The formal differences between them are in the substitution of "any" and "a" for "the," and in the insertion of "that." These little words are function-words; they make quite a difference in the meanings of the two sentences, though it is virtually impossible to say what they mean in isolation.

Third, compare the sentences "the dog loves the man" and "the dogs loved the men." Here the words are the same, in the same order, with the same function-words in the same positions. But the forms of the three words having lexical meaning have been changed: "dog" to "dogs," "loves" to "loved," and "man" to "men." These changes are inflections. English has very few of them as compared with Greek, Latin, Russian, or even German. But it still uses them; about one word in four in an ordinary English sentence is inflected.

Fourth, consider the difference between "the dog's friend arrived" and "the dog's friendly arrival." Here the difference lies in the change of "friend" to "friendly," a formal alteration signaling a change of function from subject to modifier, and the change of "arrived" to "arrival," signaling a change of function from predicate to head-word in a noun-modifier group. These changes are of the same formal nature as inflections, but because they produce words of different lexical meaning, classifiable as different parts of speech, it is better to call them formal contrasts than inflections. In other words, it is logically quite defensible to consider "love," "loves," "loving," and "loved" as the same word in differing aspects and to consider "friend," "friendly," "friendliness," "friendship," and "befriend" as different words related by formal and semantic similarities. But this is only a matter of convenience of analysis, which permits a more accurate description of English structure. In another language we might find that this kind of distinction is unnecessary but that some other distinction, unnecessary in English, is required. The categories of grammatical description are not sacrosanct; they are as much a part of man's organization of his observations as they are of the nature of things.

If we are considering the spoken variety of English, we must add a fifth device for indicating structural meaning —the various musical and rhythmic patterns which the linguist classifies under juncture, stress, and intonation. Consider the following pair of sentences:

Alfred, the alligator is sick!

Alfred the alligator is sick.

These are identical in the four respects discussed above—word order, function-words, inflections, and word-form. Yet they have markedly different meanings, as would be revealed by the intonation if they were spoken aloud. These differences in intonation are to a certain extent indicated in the written language by punctuation—that is, in fact, the primary function of punctuation.

## VI

The examples so far given were chosen to illustrate in isolation the various kinds of structural devices in English grammar. Much more commonly the structural meaning of a given sentence is indicated by a combination of two or more of these devices: a sort of margin of safety which permits some of the devices to be missed or done away with without obscuring the structural meaning of the sentence, as indeed anyone knows who has ever written a telegram or a newspaper headline. On the other hand, sentences which do not have enough of these formal devices are inevitably ambiguous. Take the example already given, Fries's "ship sails today." This is ambiguous because there is nothing to indicate which of the first two words is performing a noun function and which a verb function. If we mark the noun by putting the noun-determining function-word "the" in front of it, the ambiguity disappears; we have either "the ship sails today" or "ship the sails today." The ambiguity could just as well be resolved by using other devices: consider "ship sailed today," "ship to sail today," "ship sail today," "shipping sails today," "shipment of sails today," and so on. It is simply a question of having enough formal devices in the sentence to indicate its structural meaning clearly.

How powerful the structural meanings of English are is illustrated by so-called "nonsense." In English, nonsense as a literary form often consists of utterances that have a clear structural meaning but use words that either have no lexical meaning, or whose lexical meanings are inconsistent one with another. This will become apparent if we subject a rather famous bit of English nonsense to formal grammatical analysis:

All mimsy were the borogoves
And the mome raths outgrabe.

This passage consists of ten words, five of them words that should have lexical meaning but don't, one standard verb, and four function-words. In so far as it is possible to indicate its abstract structure, it would be this:

All . . y were the . . . . . s
And the . . . . s . . . . . .

Although this is a relatively simple formal organization, it signals some rather complicated meanings. The first thing we observe is that the first line presents a conflict: word order seems to signal one thing, and inflections and function-words something else. Specifically, "mimsy" is in the position normally occupied by the subject, but we know that it is not the subject and that "borogoves" is. We know this because there is an inflectional tie between the form "were" and the "s" ending of "borogoves," because there is the noun-determiner "the" before it, and because the alternative candidate for subject, "mimsy," lacks both of these. It is true that "mimsy" does have the function-word "all" before it, which may indicate a noun; but when it does, the noun is either plural (in which case "mimsy" would most likely end in "s"), or else the noun is what grammarians call a mass-word (like "sugar," "coal," "snow"), in which case the verb would have to be "was," not "were." All these formal considerations are sufficient to counteract the effect of word order and show that the sentence is of the type that may be represented thus:

All gloomy were the Democrats.

Actually there is one other possibility. If "mimsy" belongs to the small group of nouns which don't use "s" to make the plural, and if "borogoves" has been so implied (but not specifically mentioned) in the context as to justify its

appearing with the determiner "the," the sentence would then belong to the following type:

[In the campaign for funds] all alumni were the canvassers.

[In the drought last summer] all cattle were the sufferers.

But the odds are so much against this that most of us would be prepared to fight for our belief that "borogoves" are things that can be named, and that at the time referred to they were in a complete state of "mimsyness."

Moving on to the second line, "And the mome raths outgrabe," the first thing we note is that the "And" signals another parallel assertion to follow. We are thus prepared to recognize from the noun-determiner "the," the plural inflection "s," and the particular positions of "mome" and outgrabe," as well as the continuing influence of the "were" of the preceding line, that we are dealing with a sentence of this pattern:

And the lone rats agreed.

The influence of the "were" is particularly important here; it guides us in selecting among several interpretations of the sentence. Specifically, it requires us to identify "outgrabe" as a verb in the past tense, and thus a "strong" or "irregular" verb, since it lacks the characteristic past-tense ending "d" or "ed." We do this in spite of the fact that there is another strong candidate for the position of verb: that is, "raths," which bears a regular verb inflection and could be tied with "mome" as its subject in the normal noun-verb relationship. In such a case we should have to recognize "outgrabe" as either an adverb of the kind not marked by the form-contrast ending "ly," an adjective, or the past participle of a strong verb. The sentence would then belong to one of the following types:

And the moon shines above.
And the man stays aloof.
And the fool seems outdone.

But we reject all of these—probably they don't even occur to us—because they all have verbs in the present tense, whereas the "were" of the first line combines with the "And" at the beginning of the second to set the whole in the past.

We might recognize one further possibility for the structural meaning of this second line, particularly in the verse-context, since we are used to certain patterns in verse that do not often appear in speech or prose. The "were" of the first line could be understood as doing double duty, its ghost or echo appearing between "raths" and "outgrabe." Then we would have something like this:

All gloomy were the Democrats
And the home folks outraged.

But again the odds are pretty heavy against this. I for one am so sure that "outgrabe" is the past tense of a strong verb that I can give its present. In my dialect, at least, it is "outgribe."

The reader may not realize it, but in the last four paragraphs I have been discussing grammar from a purely formal point of view. I have not once called a word a noun because it names something (that is, I have not once resorted to meaning), nor have I called any word an adjective because it modifies a noun (that is, resorted to function). Instead I have been working in the opposite direction, from form toward function and meaning. I have used only criteria which are objectively observable, and I have assumed only a working knowledge of certain structural patterns and devices known to all speakers of English over the age of six. I did use some technical terms like "noun," "verb," and

"tense," but only to save time; I could have got along without them.

If one clears his mind of the inconsistencies of the traditional grammar (not so easy a process as it might be), he can proceed with a similarly rigorous formal analysis of a sufficient number of representative utterances in English and come out with a descriptive grammar. This is just what Professor Fries did in gathering and studying the material for the analysis he presents in the remarkable book to which I have already referred, *The Structure of English*. What he actually did was to put a tape recorder into action and record about fifty hours of telephone conversation among the good citizens of Ann Arbor, Michigan. When this material was transcribed, it constituted about a quarter of a million words of perfectly natural speech by educated middle-class Americans. The details of his conclusions cannot be presented here, but they are sufficiently different from the usual grammar to be revolutionary. For instance, he recognizes only four parts of speech among the words with lexical meaning, roughly corresponding to what the traditional grammar calls substantives, verbs, adjectives, and adverbs, though to avoid preconceived notions from the traditional grammar Fries calls them Class 1, Class 2, Class 3, and Class 4 words. To these he adds a relatively small group of function-words, 154 in his materials, which he divides into fifteen groups. These must be memorized by anyone learning the language; they are not subject to the same kind of general rules that govern the four parts of speech. Undoubtedly his conclusions will be developed and modified by himself and by other linguistic scholars, but for the present his book remains the most complete treatment extant of English grammar from the point of view of linguistic science.

## VII

Two vital questions are raised by this revolution in grammar. The first is, "What is the value of this new system?" In the minds of many who ask it, the implication of this question is, "We have been getting along all these years with traditional grammar, so it can't be so very bad. Why should we go through the painful process of unlearning and relearning grammar just because linguistic scientists have concocted some new theories?"

The first answer to this question is the bravest and most honest. It is that the superseding of vague and sloppy thinking by clear and precise thinking is an exciting experience in and for itself. To acquire insight into the workings of a language, and to recognize the infinitely delicate system of relationship, balance, and interplay that constitutes its grammar, is to become closely acquainted with one of man's most miraculous creations, not unworthy to be set beside the equally beautiful organization of the physical universe. And to find that its most complex effects are produced by the multi-layered organization of relatively simple materials is to bring our thinking about language into accord with modern thought in other fields, which is more and more coming to emphasize the importance of organization—the fact that an organized whole is truly greater than the sum of all its parts.

There are other answers, more practical if less philosophically valid. It is too early to tell, but it seems probable that a realistic, scientific grammar should vastly facilitate the teaching of English, especially as a foreign language. Al-

ready results are showing here; it has been found that if intonation contours and other structural patterns are taught quite early, the student has a confidence that allows him to attempt to speak the language much sooner than he otherwise would.

The new grammar can also be of use in improving the native speaker's proficiency in handling the structural devices of his own language. In other words, Grammar 2, if it is accurate and consistent, *can* be of use in improving skill in Grammar 1. An illustration is that famous bugaboo, the dangling participle. Consider a specific instance of it, which once appeared on a college freshman's theme, to the mingled delight and despair of the instructor:

Having eaten our lunch, the steamboat departed.

What is the trouble with this sentence? Clearly there must be something wrong with it, because it makes people laugh, although it was not the intent of the writer to make them laugh. In other words, it produces a completely wrong response, resulting in total breakdown of communication. It is, in fact, "bad grammar" in a much more serious way than are mere dialectal divergences like "he ain't here" or "he never seen none," which produce social reactions but communicate effectively. In the light of the new grammar, the trouble with our dangling participle is that the form, instead of leading to the meaning, is in conflict with it. Into the position which, in this pattern, is reserved for the word naming the eater of the lunch, the writer has inserted the word "steamboat." The resulting tug-of-war between form and meaning is only momentary; meaning quickly wins out, simply because our common sense tells us that steamboats don't eat lunches. But if the pull of the lexical meaning is not given a good deal of help from common sense, the form will conquer the meaning, or the two will remain in ambiguous equilibrium—as, for instance, in "Having eaten our lunch, the passengers boarded the steamboat." Writers will find it easier to avoid such troubles if they know about the forms of English and are taught to use the form to convey the meaning, instead of setting up tensions between form and meaning. This, of course, is what English teachers are already trying to do. The new grammar should be a better weapon in their arsenal than the traditional grammar, since it is based on a clear understanding of the realities.

The second and more difficult question is, "How can the change from one grammar to the other be effected?" Here we face obstacles of a formidable nature. When we remember the controversies attending on revolutionary changes in biology and astronomy, we realize what a tenacious hold the race can maintain on anything it has once learned, and the resistance it can offer to new ideas. And remember that neither astronomy nor biology was taught in the elementary schools. They were, in fact, rather specialized subjects in advanced education. How then change grammar, which is taught to everybody, from the fifth grade up through college? The vested interest represented by thousands upon thousands of English and Speech teachers who have learned the traditional grammar and taught it for many years is a conservative force comparable to those which keep us still using the chaotic system of English spelling and the unwieldy measuring system of inches and feet, pounds and ounces, quarts, bushels, and acres. Moreover, this army is constantly receiving new re-

cruits. It is possible in my state to become certified to teach English in high school if one has had eighteen credit hours of college English—let us say two semesters of freshman composition (almost all of which is taught by people unfamiliar with the new grammar), two semesters of a survey course in English literature, one semester of Shakespeare, and one semester of the contemporary novel. And since hard-pressed school administrators feel that anyone who can speak English can in a pinch teach it, the result is that many people are called upon to teach grammar whose knowledge of the subject is totally inadequate.

There is, in other words, a battle ahead of the new grammar. It will have to fight not only the apathy of the general public but the ignorance and inertia of those who count themselves competent in the field of grammar. The battle is already on, in fact. Those who try to get the concepts of the new grammar introduced into the curriculum are tagged as "liberal" grammarians—the implication being, I suppose, that one has a free choice between "liberal" and "conservative" grammar, and that the liberals are a bit dangerous, perhaps even a touch subversive. They are accused of undermining standards, of holding that "any way of saying something is just as good as any other," of not teaching the fundamentals of good English. I trust that the readers of this article will see how unfounded these charges are. But the smear campaign is on. So far as I know, neither religion nor patriotism has yet been brought into it. When they are, Professor Fries will have to say to Socrates, Galileo, Darwin, Freud, and the other members of the honorable fraternity of the misunderstood, "Move over, gentlemen, and make room for me."

## SPECIMENS OF A NEW DICTIONARY

*English language*—A mixture, consisting principally of bad French and worse Italian. See any modern fashionable novel.

*Argument*—A series of positive assertions and denials, ending in a quarrel.

*Dramatick excellence*—Whatever is done by any popular actor or actress.

*Publick opinion*—Whatever is advanced by three newspapers.

*Talent*—Friendly relations with editors.

*New-York Mirror*, XII (March 14, 1835), 296.

# THE FORUM

## REPORT OF COMMITTEE ON CONSTITUTIONAL REVISION

At the 1953 annual meeting of the Speech Association of America, the Committee on Structure presented to the Executive Council a plan of organization for the Association. The Council approved, in principle, the general concept of the plan, and empowered the incoming President to appoint a committee to consider the necessary revision of the Constitution.

At a business meeting of the Association, members voted to refer the proposal of the Committee on Structure to the Constitutional Revision Committee without prejudice.

The Committee appointed to revise the Constitution submits herewith the proposed revision of the Constitution, to be considered by the Executive Council at a meeting just prior to the 1954 Convention, and to be voted upon by the membership at a special business meeting at that Convention.

Respectfully submitted,
Paul D. Bagwell
W. Norwood Brigance
Rupert L. Cortright
Wilbur E. Gilman
Magdalene Kramer, *Chairman*

## CONSTITUTION AND BY-LAWS OF SPEECH ASSOCIATION OF AMERICA

### Article I
Name

The name of this educational, non-profit corporation shall be Speech Association of America.

### Article II
Purposes

The Association is dedicated to the study of speech as an instrument of thought and of social cooperation, to the promotion of high standards in the teaching of the subject, to the encouragement of research and criticism in the arts and sciences involved in improving the techniques of speech, and to the publication of related information and research studies.

### Article III
Membership

Membership in the Association shall be open, upon application, to any person, or any organized group of persons, interested in promoting its purposes.

### Article IV
Funds of the Association

Section 1. Funds of the Association shall be classified as Current Funds, Investment Funds, and Trust Funds.

Section 2. Current Funds shall include all annual dues of members, all receipts from publications, and all other funds received in the continuing operations of the Association.

Section 3. Investment Funds shall include all gifts and bequests received without special restrictions concerning the use to be made of the principal and income and such other funds as may be designated by the Executive Council as investment funds.

Section 4. Trust Funds shall consist of all life-membership dues, all contributions, all gifts, and all bequests accepted with specific restrictions prohibiting their allotment either to Current or to Investment Funds.

Section 5. The deposit, investment, and disbursement of all funds shall be subject to the direction of the Executive Council.

### Article V
Officials of the Association

Section 1. The functions of the Association shall be discharged through its officers, editors, councillors, and legislators.

Section 2. The officers shall be: President, Executive Vice-President, First Vice-President, Second Vice-President, and Executive Secretary.

Section 3. The editors shall be the editors of *The Quarterly Journal of Speech*, *Speech Monographs*, and *The Speech Teacher*.

Section 4. The councillors shall be the members of the Executive Council.

Section 5. The legislators shall be the members of the Legislative Assembly.

### Article VI
### Duties of Officers

Section 1. The President shall preside at all meetings of the Executive Council, at all joint meetings of the Executive Council and the Legislative Assembly, and at meetings of the Association if he deems such meetings necessary or desirable for the good of the Association; upon consultation with the Second Vice-President and the Executive Secretary shall appoint the Clerk of the Legislative Assembly for a term of three years; shall appoint such temporary committees as he thinks necessary for the efficient management of the affairs of the Association during his term of office; shall receive the annual reports of the officers, of the committees of the Association, and of the area groups in advance of the annual meeting and shall make these reports available to members of the Executive Council and of the Legislative Assembly; and shall perform such other duties as may be delegated to him by the Executive Council and by the Legislative Assembly.

Section 2. The Executive Vice-President shall assist the President in the performance of his duties, shall act as a liaison representative between this Association and other associations and agencies whose activities are related to the field of speech, shall promote the professional interests of the Association through the maintenance of helpful relationships with such organizations, and shall assist in coordinating the committees of the Association, especially those committees whose activities extend over a period of two years or more.

Section 3. The First Vice-President shall prepare the program for the annual meeting with the assistance of the Vice-Chairmen of the Area Groups. On the occasion of the President's disability or absence he shall perform the duties of the President. On the occasion of the disability or absence of the First Vice-President, the Second Vice-President shall perform the duties of the First Vice-President. On the occasion of the disability or absence of both the First Vice-President and the Second Vice-President, if such occasion occurs not later than four months before the annual meeting, the nominating committee chosen at the preceding annual meeting shall nominate a candidate for the First Vice-Presidency to be voted upon by the Executive Council by mail ballot. If such occasion occurs within four months of the annual meeting, the President, after consultation with the Executive Vice-President and the Executive Secretary, shall appoint a First Vice-President.

Section 4. The Second Vice-President shall serve as Speaker of the Legislative Assembly, and shall perform whatever specific duties may be assigned to him by the President, by the Executive Council, or by the Legislative Assembly. He shall report the actions of the Executive Council to the Legislative Assembly. On the occasion of the disability or the absence of both the President and the First Vice-President, he shall perform the duties of the President. On the occasion of the disability or the absence of the First Vice-President, he shall perform the duties of the First Vice-President. On the occasion of the disability or absence of the Second Vice-President, or on his assumption of the duties of a higher officer, the Clerk of the Legislative Assembly shall perform the duties of the Second Vice-President until the Executive Council shall elect a Second Vice-President.

Section 5. The Executive Secretary shall perform the usual duties of secretary, treasurer, and business manager. He shall serve as Director of the Placement Service. He shall serve *ex officio* as a member of the Finance Committee. In accordance with provisions set up by the Executive Council, he shall be custodian of all Association Funds. He shall be responsible for the administration of the approved budget, shall prepare an annual financial report to the Association, and shall advise with all officers, with committee chairmen, and with area group chairmen of the Association in matters involving their business transactions. He shall prepare, distribute, and tally official ballots for voting on candidates for offices in the Association, on members for the Executive Council, on delegates for the Legislative Assembly, on members for the Nominating Committee, and on amendments to the Constitution. He shall prepare the list of official delegates to the Legislative Assembly.

Section 6. All officers shall submit budget requests to the Finance Committee prior to December 1 or at the request of the Finance Committee, shall consult with the Executive Secretary on all business policies and transactions, and shall consult with the Executive Vice-President on all professional and educational matters pertaining to the Association.

### Article VII
### Duties of Editors

Section 1. The Editors of *The Quarterly Journal of Speech*, *Speech Monographs*, and *The Speech Teacher* shall each select his editorial staff and shall perform the other duties of an editor-in-chief.

Section 2. The Editors shall submit budget requests to the Finance Committee prior to December 1 or at the request of the Finance Committee.

## Article VIII
## The Executive Council

Section 1. The Executive Council shall consist of: the President, the Executive Vice-President, the First and Second Vice-Presidents, the Executive Secretary, the Editor of *The Quarterly Journal of Speech*, the Editor of the *Speech Monographs*, and the Editor of *The Speech Teacher* for the terms of their respective offices; the immediate past Editors of *The Quarterly Journal of Speech*, of *Speech Monographs*, and of *The Speech Teacher;* the three immediate past Presidents; the immediate past Executive Vice-President; the immediate past Executive Secretary; the members of the Finance Committee; the chairmen of each area group, and six members elected at large, two each year for a term of three years.

Section 2. Regular meetings of the Executive Council shall be held each year at the time and place of the annual meeting of the Association. Other meetings may be called by the President, or on petition of one-third of the members of the Executive Council.

Section 3. The Executive Council shall serve as the legal representative of the Association to have, to hold, and to administer all property and funds, and to manage the affairs of the Association; shall receive and act upon the recommendations of the following committees: the Committee on Committees, the Finance Committee, the Committee on Public Relations, the Committee on Time and Place, and the Project Committees; shall receive and act upon recommendations concerning administrative matters from the Policy Committee, the Committee on Professional Ethics and Standards, and the Committee on Publications; shall confirm the membership of the committees responsible in whole or in part to the Council and shall fill vacancies when they occur; shall allocate the finances of the Association: shall elect the Executive Vice-President and the Executive Secretary; shall provide for official publications, shall elect the editors thereof and shall have the right to copyright convention papers, reports or special publications; shall direct all public relations of the Association; shall determine the time and place of the annual meeting and convention; shall approve the initiation of projects of the Association; shall consider liaison activities for the Association; shall recognize regional and national associations and federations for representation in the Legislative Assembly and state associations for the right to nominate candidates for representatives of geographical areas; shall receive the petitions of prospective area groups; shall vote upon the granting to these groups of official status in the Association and shall report the action taken on each petition to the Legislative Assembly; shall hear and act upon charges brought against any member; and annually shall elect one member of the Association to serve on the Nominating Committee.

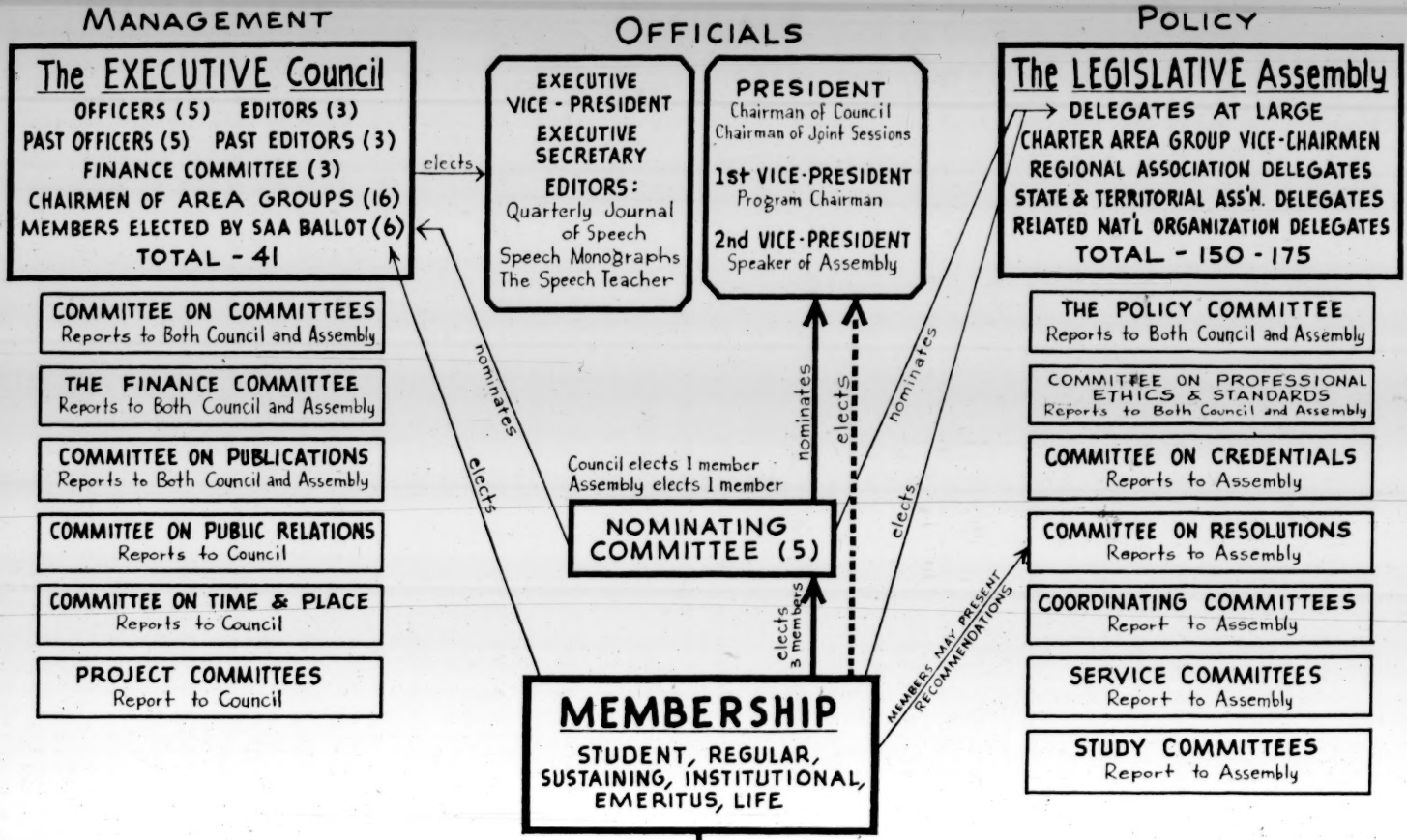
Section 4. The Executive Council shall be the ultimate authority on all matters relating to the Association in the periods between annual meetings; it shall administer the policies established by the Legislative Assembly and shall conduct the affairs of the Association, except as otherwise provided in the Constitution and in the By-Laws; its decisions, however, shall be subject to revision by a two-thirds vote of the members of the Legislative Assembly present at any annual meeting of the Association.

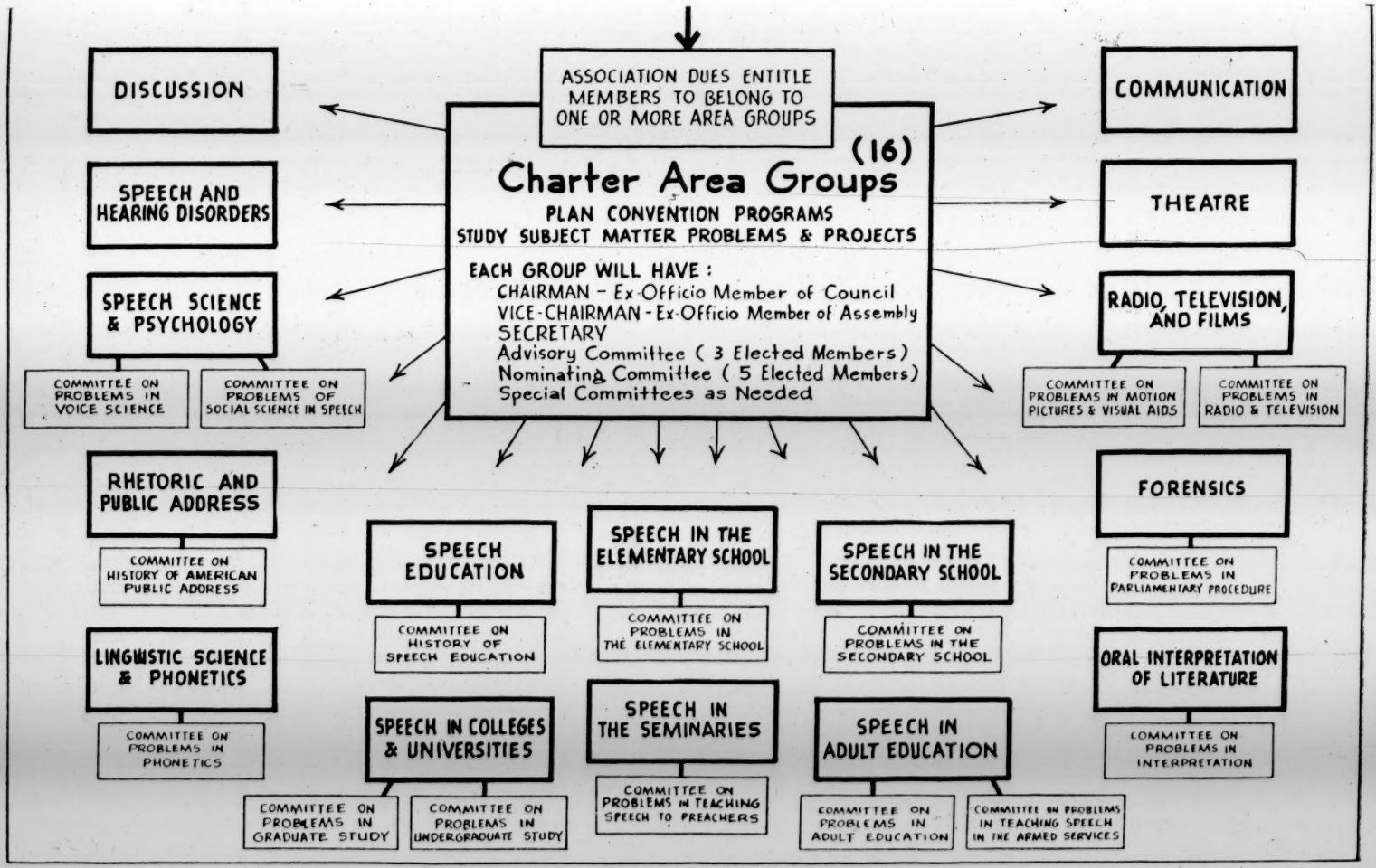
Section 5. After the annual budget prepared and recommended by the Finance Committee has been presented and considered in a joint session of the Executive Council and the Legislative Assembly, the Executive Council shall act upon the recommended budget and shall adopt a budget for the ensuing year.

## Article IX
## The Legislative Assembly

Section 1. The Legislative Assembly shall be a representative body composed of the following members of the Speech Association of America: (1) seventy-five members elected at large, twenty-five each year for a term of three years; (2) forty-eight members elected from four geographical areas, sixteen each year (four from each area) for a term of three years from candidates recommended to the Nominating Committee by regional and state associations and/or other candidates proposed by the Nominating Committee; (3) the Vice-Chairman of each Area Group; (4) the Presidents or designated representatives of the following regional associations: the Speech Association of the Eastern States, the Central States Speech Association, the Southern Speech Association, the Western Speech Association, and the Pacific Speech Association; (5) one member chosen for a term of one year by each of the following national organizations: the American Speech and Hearing Association, the American Educational Theatre Association, the National Society for the Study of Communication, the American Forensic Association, and by other associations or federations that may

# PROPOSED STRUCTURE OF SPEECH ASSOCIATION OF AMERICA




ASSOCIATION DUES ENTITLE MEMBERS TO BELONG TO ONE OR MORE AREA GROUPS
(16)
Charter Area Groups
PLAN CONVENTION PROGRAMS
STUDY SUBJECT MATTER PROBLEMS & PROJECTS
EACH GROUP WILL HAVE :
CHAIRMAN - Ex-Officio Member of Council
VICE-CHAIRMAN - Ex-Officio Member of Assembly
SECRETARY
Advisory Committee ( 3 Elected Members)
Nominating Committee ( 5 Elected Members)
Special Committees as Needed
DISCUSSION
SPEECH AND HEARING DISORDERS
SPEECH SCIENCE & PSYCHOLOGY
COMMITTEE ON PROBLEMS IN VOICE SCIENCE
COMMITTEE ON PROBLEMS OF SOCIAL SCIENCE IN SPEECH
RHETORIC AND PUBLIC ADDRESS
COMMITTEE ON HISTORY OF AMERICAN PUBLIC ADDRESS
LINGUISTIC SCIENCE & PHONETICS
COMMITTEE ON PROBLEMS IN PHONETICS
COMMUNICATION
THEATRE
RADIO, TELEVISION, AND FILMS
COMMITTEE ON PROBLEMS IN MOTION PICTURES & VISUAL AIDS
COMMITTEE ON PROBLEMS IN RADIO & TELEVISION
FORENSICS
COMMITTEE ON PROBLEMS IN PARLIAMENTARY PROCEDURE
ORAL INTERPRETATION OF LITERATURE
COMMITTEE ON PROBLEMS IN INTERPRETATION
SPEECH EDUCATION
COMMITTEE ON HISTORY OF SPEECH EDUCATION
SPEECH IN THE ELEMENTARY SCHOOL
COMMITTEE ON PROBLEMS IN THE ELEMENTARY SCHOOL
SPEECH IN THE SECONDARY SCHOOL
COMMITTEE ON PROBLEMS IN THE SECONDARY SCHOOL
SPEECH IN COLLEGES & UNIVERSITIES
COMMITTEE ON PROBLEMS IN GRADUATE STUDY
COMMITTEE ON PROBLEMS IN UNDERGRADUATE STUDY
SPEECH IN THE SEMINARIES
COMMITTEE ON PROBLEMS IN TEACHING SPEECH TO PREACHERS
SPEECH IN ADULT EDUCATION
COMMITTEE ON PROBLEMS IN ADULT EDUCATION
COMMITTEE ON PROBLEMS IN TEACHING SPEECH IN THE ARMED SERVICES

hereafter be recognized by the Executive Council and by the Legislative Assembly.

Section 2. The Legislative Assembly shall establish the policies of the Association; shall receive and act upon the recommendations of the Area Groups and of the committees of the Assembly; shall meet jointly with the Executive Council to receive and consider the report of the Finance Committee; shall receive the report of the Committee on Committees; shall confirm the membership of the Association committees authorized by and responsible in whole or in part to the Legislative Assembly; shall receive reports and act upon recommendations of the Policy Committee, the Committee on Professional Ethics and Standards, the Committee on Publications, the Coordinating Committees, the Service Committees, and the Study Committees; and annually shall elect one member of the Nominating Committee of the Association.

Section 3. The standing committees of the Legislative Assembly shall be the Committee on Credentials and the Committee on Resolutions. The Committee on Credentials shall receive from the Executive Secretary the list of official delegates and shall certify these delegates by issuing official badges entitling them to the floor of the Assembly. The Committee on Resolutions shall draft and present resolutions to the Legislative Assembly and shall receive recommendations on matters of concern to individual members of the Association for consideration and possible presentation as resolutions to the Assembly.

Section 4. The Legislative Assembly shall hold its sessions at the time and place of the annual meeting of the Association and prior to the convention program.

Section 5. The officers of the Assembly shall be the Speaker who shall be the Second Vice-President of the Association, a Clerk who shall be appointed for a term of three years by the President of the Association in consultation with the Second Vice-President and the Executive Secretary, and a Parliamentarian who shall be nominated by the Executive Committee and elected by the Assembly for a term of three years. The duties of the Speaker, the Clerk, and the Parliamentarian shall be those usually performed by such officers.

Section 6. The members of the Executive Committee of the Assembly shall be the Speaker, the Clerk, the Parliamentarian, the Presidents of the regional associations or their authorized representatives; six representatives of geographical areas, elected by the Assembly, three each year for a term of two years; and four representatives of the Area Groups, elected by the Assembly, two each year for a term of two years. The Executive Committee shall prepare the agenda for the annual meeting of the Assembly, shall carry out the instructions of the Assembly, shall report the actions of the Assembly to the Executive Council, shall act upon proposals of Area Groups concerning projects, services, questionnaires, and meetings between conventions, and shall fill vacancies on Assembly Committees when they occur.

## Article X
## Area Groups

Section 1. To facilitate the achievement of the purposes stated in Article II and to aid in the planning of the convention program, Area Groups shall be organized within the Association.

Section 2. The following charter Area Groups shall be authorized: (a) Rhetoric and Public Address, (b) Forensics, (c) Discussion, (d) Communication, (e) Oral Interpretation of Literature, (f) Theatre, (g) Radio, Television, and Films, (h) Linguistic Science and Phonetics, (i) Speech Science and Psychology, (j) Speech and Hearing Disorders, (k) Speech Education, (l) Speech in the Elementary School, (m) Speech in the Secondary School, (n) Speech in the Colleges and Universities, (o) Speech in Adult Education, (p) Speech in the Seminaries.

Section 3. The affairs of an Area Group shall be conducted by a Chairman, a Vice-Chairman, a Secretary, and an Advisory Committee of three members.

Section 4. The Chairman shall serve for one year. He shall preside at the annual business meeting of the Area Group at which officers and committee members shall be elected, shall represent the Group on the Executive Council, shall report to the Council the activities of the Group, shall present recommendations requiring action by the Council, and shall report to the Group actions of the Council affecting the Group.

Section 5. The Vice-Chairman shall serve for one year and shall succeed to the chairmanship in the following year. He, after consultation with the other officers and with the members of the Advisory Committee, shall assist and be responsible to the First Vice-President of the Association in planning the convention program for his Area Group. He shall be a member of the Legislative Assembly, shall report to the Assembly the activities of the Group, shall present recommendations requiring action by the Assembly, and shall report to the Group actions of the Assembly affecting the Group. On the

occasion of the Chairman's disability or absence, he shall perform the duties of the Chairman.

Section 6. The Secretary who shall serve for one year shall perform the usual duties of secretary. On the occasion of the disability or absence of the Vice-Chairman, he shall perform the duties of the Vice-Chairman.

Section 7. Three members of the Advisory Committee shall be elected by the Group, one each year for a term of three years. They shall advise the officers on policies, on procedures, and on the convention program.

Section 8. Each Area Group may set up committees to carry out the purposes of the Group. Recommendations of the Committees, approved by the Group, shall be presented as required either to the Executive Council or to the Legislative Assembly.

Section 9. An Area Group shall submit to the Finance Committee of the Association all requests for funds of the Association and any plan for assessing members, for cooperating with other groups in raising funds, or for approaching foundations or organizations in the name of the Speech Association of America. Any such plan shall be recommended to the Executive Council for approval.

Section 10. All policies with reference to projects, services, questionnaires, and meetings between conventions proposed by an Area Group shall be referred to the Executive Committee of the Legislative Assembly for approval.

## Article XI
## Committees

Section 1. Standing committees of the Association shall be those provided for in the Constitution and any others authorized by and responsible to the Executive Council and the Legislative Assembly.

Section 2. The Committee on Committees shall be composed of the present and the immediate past officers and editors of the Association. The Committee shall recommend to the Executive Council the personnel of (a) the following advisory committees: the Committee on Professional Ethics and Standards, the Finance Committee, the Committee on Publications, the Committee on Public Relations, and the Committee on Time and Place; (b) the Project Committees authorized by the Executive Council. The Committee shall recommend to the Legislative Assembly the personnel of the Coordinating Committees, the Service Committees, the Study Committees, the Committee on Credentials, and the Committee on Resolutions.

Section 3. The Policy Committee shall be composed of the five immediate past Presidents of the Association, and the Executive Vice-President and the Executive Secretary as *ex officio* members. The Committee shall consider and make recommendations on matters referred to it by the officials of the Association, by the Executive Council, and by the Legislative Assembly. On matters of administration affecting the Association, the Committee shall make recommendations to the Executive Council; on matters of policy, the Committee shall make recommendations to the Legislative Assembly.

Section 4. The Committee on Professional Ethics and Standards shall be composed of one member from each Area Group under the chairmanship of the Executive Vice-President. The Committee shall consider problems of professional ethics and standards, shall advise the Legislative Assembly on standards to be adopted, and shall recommend to the Executive Council administrative action to be taken.

Section 5. The Finance Committee shall be composed of three members, elected by the Executive Council, one each year for a term of three years. No member shall be eligible to serve for more than two consecutive terms. The members of the Committee shall serve as members of the Executive Council.

The Finance Committee, acting under the authority of the Executive Council, shall receive and consider requests for Association funds from officials, committee chairmen, and area group chairmen. At the annual meeting the Committee shall present to a joint session of the Executive Council and the Legislative Assembly a budget for the ensuing fiscal year. This budget, as approved by the Executive Council, shall be published in the next issues of *The Quarterly Journal of Speech* and *The Speech Teacher*. Emergency adjustments of this budget may be made by the Finance Committee, and such adjustments shall be reported at the next following meeting of the Executive Council.

The Committee may authorize the Executive Secretary to negotiate loans not to exceed $5,000 in any one fiscal year; the Committee may, with the approval of the President and the Executive Secretary, authorize the buying, selling, or exchanging of the securities of the Association. The Committee shall provide for the annual audit of the accounts of the Association by a certified public accountant.

Section 6. The Committee on Publications shall be composed of the Editors of the Association, the Executive Vice-President, the Execu-

tive Secretary, and three members elected by the Executive Council, one each year for a term of three years. The Committee shall review from time to time the functions and policies of the official publications of the Association, shall examine projects proposed for publication, shall consider the desirability of initiating projects involving publication by the Association, and shall make specific recommendations on management to the Executive Council, and on policy to the Legislative Assembly.

Section 7. The Committee on Public Relations shall be composed of the Executive Vice-President, the First Vice-President, the Executive Secretary, and two members elected by the Executive Council, one each year for a term of two years. The Committee shall further the interests of the Association by developing wherever and whenever possible the most favorable relations with organizations, institutions, and the general public.

Section 8. The Committee on Time and Place shall be composed of the Executive Secretary *(ex officio)* and three members elected by the Executive Council, one each year for a term of three years. The Committee shall recommend to the Executive Council the time and the place for the annual conventions as many years in advance as the Council deems necessary.

Section 9. Project Committees, authorized by the Executive Council, shall undertake special projects and shall report annually to the Executive Council.

Section 10. Coordinating Committees, Service Committees, and Study Committees shall be authorized by the Legislative Assembly to which they shall report annually. The Coordinating Committees shall promote reciprocal relations between the Speech Association of America and other associations in closely related fields. The Service Committees shall render continuing assistance to the members of the Association in connection with contests, discussion and debate programs, collection of contemporary materials, and preservation of historical records. The Study Committees shall be concerned with the investigation of problems not directly related to a specific area group.

Section 11. Special committees may be appointed by the President, the Executive Vice-President, the First Vice-President, the Second Vice-President, and the Executive Secretary to assist them in the performance of their duties. These committees, if concerned with administrative matters, shall have official status as Association committees only if approved by the Executive Council; if concerned with matters of policy, only if approved by the Legislative Assembly.

Section 12. Only official Association committees that have been duly recognized by the Executive Council or by the Legislative Assembly may file budget requests with the Finance Committee.

### Article XII
### Amendments

Section 1. Amendments to this Constitution may be initiated by a majority of the Executive Council present and voting, by the Committee on Resolutions of the Legislative Assembly, or by any twenty-five members of the Association.

Section 2. Before a proposed amendment is submitted to a vote of the membership, it shall be published in *The Quarterly Journal of Speech* and in *The Speech Teacher*. To obtain publication, sponsors of the amendment shall supply properly signed copies to the Executive Secretary and to the Editors of *The Quarterly Journal of Speech* and *The Speech Teacher*.

Section 3. Final action on a proposed amendment previously published in the journals shall be taken by means of a printed ballot, which, to be valid, shall be returned postmarked not later than December first. A two-thirds majority of those voting shall be required for adoption of an admendment.

### Article XIII
### Date of Effectiveness

This Constitution shall become effective January 1, 1956.

## BY-LAWS

### Article I

### Membership, Dues, and Fees

Section 1. There shall be six classes of membership in the Association: student, regular, sustaining, institutional, emeritus, and life.

Section 2. Undergraduate students may be admitted to student membership. The dues shall be $3.50, payable in advance. Student members shall receive *The Quarterly Journal of Speech* or *The Speech Teacher*, and shall be entitled to such additional rights, privileges, and services as the Executive Council from time to time may authorize.

Section 3. Any person interested in promoting the purposes of the organization may be admitted to regular membership. The dues shall be $4.50 a year, payable in advance, and shall entitle the member to a subscription to

*The Quarterly Journal of Speech* or to *The Speech Teacher*.*

Section 4. Any person interested in promoting the interests of the Association and willing to contribute additional financial support may be admitted to sustaining membership. The dues shall be $16.00 a year, payable in advance. Sustaining members shall be entitled to such additional rights, privileges, and services as the Executive Council from time to time may authorize.*

Section 5. Any organized group of persons may be admitted to institutional membership. The dues shall be the same as for sustaining members. Institutional members shall be entitled to such rights, privileges, and services as the Executive Council from time to time may authorize, but shall not have voting privileges.

Section 6. Any member who meets the qualifications set by the Executive Council and the Legislative Assembly may be granted emeritus membership. Each emeritus member shall be exempt from the payment of annual dues and shall have throughout life all the privileges of a regular member.

Section 7. Any member making a contribution to the Trust Funds of the Association of such amount as the Executive Council shall prescribe shall be the founder of a Life Membership bearing his name. The contribution shall be maintained in perpetuity as a trust. Each incumbent of a Life Membership shall have all the privileges of membership in the Association. The first incumbent of a Life Membership may be either the founder himself or another person named by him.

Section 8. A member of the Association may become a member of one or more area groups by notifying the Executive Secretary of his choices when he becomes a member of the Association and each time that he renews his membership.

Section 9. A member may be dropped from the Association for conduct contrary to the stated purposes of the Association, or tending to injure the Association in any way, or adversely affecting its reputation. The Executive Council shall consider charges against a member only upon receipt of a written statement of the specific charges transmitted to the Council by the President. The Executive Council shall have power to act after hearing the member against whom the charges have been filed. Any action affecting the status of a member shall require a three-fourths vote of those present and voting.

Section 10. Fees for registration at the annual meeting and for the Placement Service shall be determined by the Executive Council.

## Article II
## Meetings

Section 1. Except in periods of emergency, when the Executive Council may decide otherwise, an annual meeting of the Association shall be held at a time and place to be designated by the Council.

Section 2. Meetings of the Executive Council and of the Legislative Assembly shall be open to all members of the Association. Each body may control the privileges of the floor as it sees fit.

Section 3. The Association shall assume no responsibility for statements of opinions expressed by participants in convention programs.

## Article III
## Election of Officials

Section 1. The President, First and Second Vice-Presidents, two of the six members of the Executive Council to be chosen at large, twenty-five of the seventy-five members of the Legislative Assembly to be chosen at large, and sixteen of the forty-eight members of the Assembly representing geographical areas, shall be elected by the members of the Association who shall vote by mail ballot, returnable postmarked not later than December first. The First Vice-President in any year shall automatically succeed to the Presidency for the following year and the Second Vice-President in any year shall automatically succeed to the First Vice-Presidency for the following year.

Section 2. Candidates for the respective offices, for membership on the Executive Council, and for membership in the Legislative Assembly shall be nominated only (a) when they are designated by the Nominating Committee (hereinafter described), or (b) when they are named in a petition signed by any twenty-five members of the Association.

Section 3. The Nominating Committee shall consist of five members of the Association. At least one year in advance of the election of the officers, the Executive Council at the annual meeting shall elect one member of the Association to serve on the Committee, and the Legis-

*The increase of one dollar in regular and sustaining membership fees would provide an additional sum in the annual budget to cover (1) regular allotments to Area Groups, (2) a reserve fund for special projects of Area Groups when approved by the Executive Council, (3) increased allotments to the three publications of the Association in order to permit wider coverage of the activities in Area Groups.

lative Assembly, at the annual meeting, shall elect one member of the Association. The members of the Association shall elect by mail ballot three members.

Each member of the Association may nominate for the Nominating Committee one person who has not served on the Committee during the previous two years. The nomination must be delivered or postmarked not later than October 20. The twelve receiving the largest number of nominations shall be listed alphabetically upon the official ballot, which is to be mailed to the entire membership on or before November 1. In case of a tie for twelfth place, the number of listed nominees shall be increased to include the tying nominees. A returned ballot to be valid must be postmarked not later than December 1, and it must rank in order of preference (1, 2, 3, etc.) as many nominees as the voter may choose without any regard to the number to be elected. (The voter may rank all names on the ballot, or only those he may care to select.) The ballots shall be counted in accordance with the principle of the Hare System of Proportional Representation as exemplified in the election of Councilmen by the City of Cincinnati, 1951.

The Executive Secretary shall notify the three elected nominees immediately after the election, and receive in reply information from each of them as to whether he will be present at the meeting of the Nominating Committee to be held not later than the first day of the annual convention at the convention center. Anyone elected who is not in attendance at this designated committee meeting shall be deemed ineligible to serve upon the Nominating Committee, and the one or ones, present at the convention, next in order in accordance with the Proportional Representation system shall be named as members of the committee until a total of three shall be obtained.

The nomination and election of the Nominating Committee shall be under the supervision of the Executive Secretary, or of others designated from time to time by the Executive Council. The Council may authorize the supervising officer or officers to adjust the dates or details for the process of the nomination and election of the Nominating Committee, if a change in the time of the annual convention, or other exigency, makes this adjustment necessary.

The member of the Committee elected by the Legislative Assembly shall convene the Committee and shall preside until the Committee shall elect a permanent chairman.

The Nominating Committee shall propose at least two members of the Association for each office in which succession is not automatic, at least four members for the two places on the Executive Council, at least fifty members for twenty-five delegates-at-large and at least thirty-two members for the sixteen representatives of geographical areas.

Eight candidates shall be named from each of the four following geographical areas:

(1) the New England states and the Middle Atlantic states (New York, New Jersey, Pennsylvania, Delaware, and Maryland)

(2) the Central states (Ohio, Michigan, Indiana, Wisconsin, Illinois, Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, Kansas, Oklahoma)

(3) the Southern states (Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida, Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Louisiana, Texas)

(4) the Western states, territories, and Canada (Montana, Wyoming, Colorado, New Mexico, Idaho, Utah, Nevada, Arizona, Washington, Oregon, California, Hawaii, Alaska, Philippine Islands, Canada)

The regional and state associations may recommend candidates from their respective geographical areas to the Nominating Committee, nominations to be in the hands of the Chairman of the Committee not later than the first day of the annual meeting.

The Chairman of the Committee shall check with the Executive Secretary on the status of the membership of all nominees. The report of the Committee shall be published in the second issue of *The Quarterly Journal of Speech* and of *The Speech Teacher* following the election of the Committee.

Section 4. Any twenty-five members of the Association may make additional nominations by submitting them to the Executive Secretary not later than three months after the publication of the report of the Nominating Committee. These nominations shall be published in the next issue of *The Quarterly Journal of Speech* and of *The Speech Teacher*.

Section 5. The Executive Vice-President, the Executive Secretary, the Editor of *The Quarterly Journal of Speech*, the Editor of *The Speech Teacher*, the Editor of *Speech Monographs*, and a Finance Committee of three members shall be elected by the Executive Council for terms of three years.

Section 6. The President and the Editors of *The Quarterly Journal of Speech*, *The Speech*

*Teacher*, and *Speech Monographs* shall be ineligible to succeed themselves.

Section 7. The Executive Vice-President, the Executive Secretary, and the Editors of *The Quarterly Journal of Speech*, *The Speech Teacher*, and *Speech Monographs*, shall be elected at least one year in advance of their respective terms of office.

Section 8. All officers shall begin their terms January 1 except the Executive Secretary who shall assume his duties at the beginning of the fiscal year, July 1.

Section 9. When vacancies occur in the offices of the Association or in the list of nominees presented by the Nominating Committee, the Executive Council shall designate replacements, unless otherwise provided for by the Constitution.

### Article IV

### Delegates to the Legislative Assembly

Section 1. The names of the delegates chosen by each regional and national organization to be represented in the Legislative Assembly shall be forwarded to the Executive Secretary of the Speech Association of America one month prior to the annual meeting.

Section 2. Members holding office in the Association or in Area Groups shall be ineligible for nomination as candidates for delegates at large to the Legislative Assembly.

Section 3. No member of the Assembly shall be entitled to cast more than a single vote, even though he may be chosen to represent more than one organization. The representation of an organization other than the one he chooses to represent may be assumed by an alternate.

### Article V

### Organization and Meetings of Area Groups

Section 1. The Executive Council shall appoint for each charter Area Group an organizing committee of three members interested in forming the Group, with one member designated as the convener. At the next annual meeting the First Vice-President shall assign a place and a time prior to the convention program for forming the permanent Group in accordance with parliamentary procedure. The Group shall elect a Chairman, a Vice-Chairman, a Secretary, three members to serve as an Advisory Committee (one for one year, one for two years, and one for three years), and five members to serve as a Nominating Committee for the following year, in accordance with the provisions set forth in Sections 4 through 7 of Article X of the Constitution and Section 6 of Article V of the By-Laws.

Section 2. The organization of a new area group may be initiated by a sponsoring committee of three members of the Association. After formulating a statement of intention to organize and after obtaining the signatures of at least twelve other members of the Association, the sponsoring committee shall send a copy of the prepared statement with the list of signatures to (a) the First Vice-President in order that he may assign a place and a time prior to the convention program for forming a temporary organization, (b) the Editors of *The Quarterly Journal of Speech* and *The Speech Teacher* in order that they may publish the prepared statement with the list of signatures in the October and November issues respectively, and (c) the Executive Secretary in order that he may have an official record of the proposed area group.

Section 3. At the initial meeting requested by the sponsoring committee of the proposed area group and scheduled by the First Vice-President, the group shall form a temporary organization in accordance with parliamentary procedure and shall elect a temporary chairman and a temporary secretary. The group shall adopt a resolution setting forth (a) the name and scope of the group, (b) the purposes, (c) the differentiation of the group from existing area groups, and (d) the relation of the group to the field of speech. The temporary officers shall obtain the signatures of one hundred members of the Association in support of the resolution.

Section 4. The temporary chairman of the group shall submit to the Executive Secretary, the resolution with the signatures of one hundred members of the Association and the names of the temporary officers for presentation to the Executive Council.

Section 5. Upon receiving notice of a favorable action from the Executive Council, the group shall organize a permanent Area Group with the election of a Chairman, a Vice-Chairman, a Secretary, and three members to serve as an Advisory Committee.

Section 6. At each annual meeting five members of the Area Group shall be elected to serve as the Nominating Committee of the Area Group for the following year. No more than one member of the Committee shall be chosen from any state or territory. No member shall be eligible to succeed himself. The Committee shall nominate two candidates for Vice-Chairman, two candidates for Secretary, and two candidates for the new member of the Advisory Committee.

Section 7. The Area Groups shall meet at the time and place of the annual meeting of the Association as designated by the Executive Council. Business of the Area Groups shall be transacted immediately before or after the main programs of the Groups.

Section 8. The tentative program of an Area Group shall be cleared with the First Vice-President of the Association at a date set by him. If the Vice-Chairman of an Area Group does not fulfill his obligation by the time designated by the First Vice-President, the latter shall have the power to designate another member of the Group to complete the program.

Section 9. When a national organization representing interests of one or more Area Groups meets at the same time and place with the Speech Association of America, the Vice-Chairmen of the Area Groups concerned shall plan the convention program in close cooperation with the program chairman of that national organization.

## Article VI

### Procedure for Voting and Reporting the Vote

Section 1. Voting on candidates for offices in the Association, on members for the Executive Council, on delegates for the Legislative Assembly, on members for the Nominating Committee, and on amendments to the Constitution shall be on official ballots supplied by the Executive Secretary. The ballots shall be returned to the Executive Secretary and, to be valid, shall be postmarked not later than December first.

Section 2. The Executive Secretary shall seek the assistance of two members of the Association in checking the tallies on all ballots before he announces the results. The verified report shall be made available to all members in attendance at the annual meeting and shall be published in the next issues of *The Quarterly Journal of Speech* and *The Speech Teacher*.

Section 3. If a change in the time of the annual meeting, or other exigency, makes adjustment necessary, the Executive Council may authorize a change in the time for balloting.

## Article VII

### Parliamentary Authority

In the absence of any provision to the contrary in the Constitution and in the By-Laws, all business meetings of the Association, of the Executive Council, of the Legislative Assembly, and of the Area Groups shall be governed by the parliamentary rules and usages contained in the current edition of Robert's *Rules of Order, Revised*.

## Article VIII

### Quorum

Section 1. A quorum at any meeting of the Executive Council shall be fifteen members, of whom a majority shall be present or past officers or editors of the Association.

Section 2. A quorum at any meeting of the Legislative Assembly shall be fifty members, of whom a majority shall be delegates selected by the ballots of the membership.

Section 3. Each Area Group shall determine the number required for a quorum to transact its business.

## Article IX

### Amendments

Section 1. Amendments to these By-Laws may be initiated by a majority of the Executive Council present and voting, by the Committee on Resolutions of the Legislative Assembly, or by any fifteen members of the Association.

Section 2. For the adoption of a proposed amendment, a majority vote of both the Executive Council and the Legislative Assembly shall be required.

# NEW BOOKS IN REVIEW

LELAND M. GRIFFIN, *Editor*

## QUESTS FOR CERTAINTY IN THE SCHOOLS

Richard Murphy

"Man who lives in a world of hazards is compelled to seek for security," wrote John Dewey in *The Quest for Certainty* (1929). Since the great advocate of scientific humanism so spoke, man has been beset with ever increasing world insecurity; some see even a causal relation. Grown introspective of his institutions, some he defends with furious devotion, and others probes with relentless questioning. The main instrument for perpetuating and strengthening his basic beliefs, the schools, has come in for special examination. Over the land spreads the discussion on Unrest in Education. PTA's question the discipline in the schools and the system of report cards. College professors philosophize on aims and means. Old timers recall the days when the schools really taught something, and the moderns argue that the new education is the only thing that can save man in an exasperating, ever-changing world. All levels of education are involved, and the protagonists represent all views: the humanist, the administrator, the professional educator, the outraged parent, and the layman. There is an organized view to fit almost any shade of opinion should you care to join the great debate. The only silent voice is that of the public school teacher, too overwhelmed by theories, the bewildering increase in enrollment, the overcrowded classrooms, archaic buildings and half-day sessions, to write a book. But through all the controversy, now a saint and now the devil, runs the name of the philosopher who thought practice should take its place with theory and that action and experience pave the way to understanding, that seeker for certainty, John Dewey.

*Mr. Murphy (Ph.D., University of Pittsburgh, 1938) is Professor of Speech at the University of Illinois.*

For *QJS* readers the New Books Editor has assembled this shelf of books. In bulk, they weigh a good stone, but the weight of idea is not so easily determined. In a sense they are a kind of forum; one author quotes from another either in support or in derision. The discussion has many aspects. Are the three R's neglected? Are science and vocational subjects usurping the place of the humanities? Of what value are the humanities in a technological world? Is there neglect of the moral in the curriculum? Are pragmatic philosophies of education ruining our schools or extending democracy? Who is to blame? And for what? This is what is being said.

Robert M. Hutchins, formerly Chancellor of the University of Chicago and presently Associate Director of the Ford Foundation, has put into two little books his views on the dangers in present educational trends and his reaffirmation of the true way of going. In *The University of Utopia* he shows how an ideal college would meet the hazards of industrialization and specialization, not by specialized vocational training—

outmoded as soon as it is given—but by training the mind. Any activity in a university should have an intellectual content and have it in its own right. Hutchins is as suspicious of routine science and Ph.D. dissertations as of a course in motor repair. Training at the University of Utopia is not in physical gadgetry, but in imagination and value—what to do with processes lesser, practical minds invent. In *The Conflict of Education in a Democratic Society* Hutchins criticizes educational pragmatism and the doctrines of "adjustment to the environment," "meeting immediate needs," and "social reform." He would improve society not by institutionalism but by improving the individuals who comprise society. In both books Hutchins pleads for freedom in education, freedom of the professor to inquire, freedom of discussion, a free flow of ideas—the civilization without controversy, without issues, is on its way to totalitarianism. That those who support education financially, whether individual or agency, should have because of that connection, anything to do with shaping educational policy, he holds in fine disdain. Learning through discussion and communion with great ideas, rather than scientific method, is extolled. Like a true Utopian, Hutchins does not grapple with the problems of education in a world of social upheaval, nor with the petty details of the classroom. The ninth grade teacher confronted with a roomful of restless adolescents nurtured on advertising and TV will find little help in Hutchins. But he has set forth an audacious, liberal point of view, and with certainty. Much as he may doubt the ways of the world, Hutchins never doubts his own wisdom.

Three other writers take a less doleful view of the Liberal Arts College. David H. Stevens, former Director for the Humanities, The Rockefeller Foundation, reminds us that humanities in the past have not always been an unflickering beacon. They, like all else in the curriculum, have changed and continue to change. He urges even further adaptation, but consolidation rather than segmentation. He notes the advances made in teaching languages, and cites the challenging areas currently unfolding in general linguistics and the science of meanings. He traces the developing interchange of ideas among the social studies and the interdependence of all humanities to one another. He shows how new opportunities for cooperative effort are opening in the development of area studies. "The greatest new freedom for finer accomplishments has come," he thinks, "to departments of English." Since "they are being relieved of routine instruction in the rudiments of grammar and of oral and written expression," they are finding "new cultural potentials." "Speech" and "Drama" are cited as "important phases of advanced work in English." Fundamental in the book is the examination of a "new humanities," and the tracing of changes as remarkable as those in the sciences . . . and as important for human welfare." The view in Stevens' book is basically non-critical, and little evidence is given to support his faith.

William F. Cunningham, Director of the Faculty and Professor of Education at Notre Dame, writes primarily for the Catholic college, but his ideas are applicable in large measure to all schools. His discussion starts with frank acknowledgment of Hutchins' criticisms of Catholic education, that it has ignored most of the best features of secular education and has aped the worst, such as athleticism, collegiatism, vocationalism,

and anti-intellectualism. To meet the criticism, Professor Cunningham recommends a curriculum with strong emphasis on humanities, taught frequently in integrated courses. He would bring to General Education the virtues of the humanities and the moral values consistently emphasized in the Catholic tradition, but would accept advances in methodology and strive to adapt to the problems of changing society. The book is notable for schematizations and clear-cut definitions. Here is an example in a modernized verson of the Trivium:

> Grammar is the science and art of the symbols of thought; logic, the science and art of the rules of correct thought; and rhetoric, the science and art of applying these rules in the use of these symbols in the effective communication of thought.

Is it curious coincidence or fundamental cleavage that explains the humanist's reliance upon individualism for a firmer society, and the educationist's program of social evolution to effect a better individual? William O. Stanley, Professor of Education at Illinois, boldly accepts the educator's role as leader in society:

> The educator is first of all the vicar of society charged not only with imparting to the young the knowledge and skills necessary for effective participation in the activities of their society, but also with developing them into persons who share the aspirations, the abilities, the ideals, and the beliefs required for full membership in it.

Under the large title, *Education and Social Integration*, Stanley elaborately traces the crises in society, under such heads as "Loss of Communication," "Personal Disorganization," "Disaffection of the Intellectuals." The school, which formerly operated in communities which had common aims, now is forced to carry on in a "multigroup" society of conflicting interests. Although the school is a primary instrument of social reconstruction, this function must be used with caution, subject to democratic processes of inquiry and responsibilities in the community. There is in Stanley no audacious assertion of the school daring to make a new social order. Although he documents elaborately the details of crisis by citations from poets and historians, when he comes to his positive program he firmly plants himself on Dewey and recommendations of the National Society of the College Teachers of Education. The conclusion is rather anti-climactic. The book suffers, too, from what Lynd calls pedagese and pedagogic prose.

The next two books on our list are novel in their audacity, in their bold, forensic style, and their devastating criticism. Needless to say, they are not written by educationists. One is done by a former teacher of history, at present a businessman and schoolboard member, the other by a historian. The sometime teacher and present businessman is Albert Lynd; the historian is my colleague, Arthur Bestor. Lynd's book, *Quackery in the Public Schools*, is mainly an attack on professional educators and schools of education. The educationists have "copper-riveted one of the neatest bureaucratic machines ever created by any professional group in any country anywhere, since the priesthood of ancient Egypt." The "new education" substitutes the "wisdom of the professional pedagogue for the wisdom of the race." Our schools have been ruined by the educationist hierarchy. Under such heads as "The Scramble for Semester Hours," and "Box Office Courses," Lynd traces most of the evils to ill-thought-out misapplications of Dewey's philosophy, "uncomplicated by any real understanding of its basic implications or the force of competing philosophies." Although Lynd is no admirer of Dewey, and especially dislikes

today probably lies the right proportion. Perhaps we can take comfort in the thought that over the land many excellent teachers are carrying on despite the turmoil. As one teacher told me: "I have taught in the project system, I have taught in the felt needs curriculum, I have taught in the core curriculum, but no matter what they called it, I just taught English."

As one looks at the shelf to see how Speech is regarded, he is sorely disappointed. Nowhere does it appear as a substantive field, as a "discipline." In the compliment paid by Stevens, cited above, the bouquet is tossed to English. Indeed there is here and there disparagement of our field. Lynd defines speech as "an intellectual endeavor closely allied to Education, and working the same market" (i.e., a racket), and cites one of the leaders in our field for incompetence in historical method. Where mentioned, speech is usually listed as a kind of service course with pretentions. Bestor lists "public speaking" with accounting and home economics, as "supplementary vocational courses," and as "academic byways." That degrees are permitted in such subjects shows "fatuous disregard of intellectual realities." Evidently, to our critics, speech has made little progress since Plato compared it with cookery. But strangely enough, running through all the books is high praise for many of the things we think we are doing. Training in the use of evidence and analysis is generally extolled, but never connected with a course in argumentation. All favor the glories of literature and its imaginative reception, but never are these ends connected with interpretation. The values of communication are sung, but not in connection with a course in public speaking. And everyone is for democratic methods and group deliberation and methods of conference, but without any connection with parliamentary procedure or discussion. One wonders if the critics and the defenders know what we are doing.

If our virtues are neglected, the answer is not to double the advertising appropriation, but to concentrate on the core of humane values in our field. Speech, like so many other fields criticized in this survey, has gone the way of atomization and specialization. When I first taught college public speaking, three decades ago, it was a year course, for sophomores and above, with basic work in rhetoric and rather wide reading in literary appreciation. It was a genuinely humane course. But more and more the beginning speech course has been cut down and simplified from an art to a technique, and the basic content has been sprayed over courses for businessmen, for farmers, for nurses, for radio. One suspects at times that we follow Dale Carnegie rather than the best in our rhetorical heritage. The minutes of the University of Edinburgh Senatus for August 1, 1865, read: "No professor shall divide the subject on which he is commissioned to lecture into more than one Course, without the consent of the University Court." Under these restrictions such men as Adam Smith, Hugh Blair, and George Saintsbury found it possible to teach and investigate rhetoric and belle lettres and to contribute to the cultural traditions of their undivided subject. But an American University now advertises that it has 115 courses in speech and subdivisions thereof.

The teacher of speech may read these books, grow resentful about neglect and a few snide remarks but feel if he has not received recognition, he at least has escaped general censure. Or he could read them with a view to making his

own applications to our field. That would be my recommendation. Perhaps, then, by the time the next flurry of unrest is upon us, speech will be a guiding light in the quest for certainty in education.

BOOKS SURVEYED

*Educational Wastelands.* By Arthur E. Bestor. Urbana: University of Illinois Press, 1953; pp. 226. $3.50.

*General Education and the Liberal College.* By William F. Cunningham. St. Louis and London: B. Herder Book Co., 1953; pp. 286. $4.00.

*Causes of Public Unrest Pertaining to Education.* Edited by Raymond F. Howes. Washington, D. C.: American Council on Education, 1953; pp. 80. $1.00.

*The Conflict in Education in a Democratic Society.* By Robert M. Hutchins. New York: Harper and Brothers, 1953; pp. 112. $2.00.

*The University of Utopia.* By Robert M. Hutchins. University of Chicago Press, 1953; pp. 103. $2.50.

*Quackery in the Public Schools.* By Albert Lynd. Boston: Little, Brown and Company, 1953; pp. 282. $3.50.

*How to Judge a School—A Handbook for Puzzled Parents and Tired Taxpayers.* By William F. Russell. New York: Harper and Brothers, 1954; pp. 143. $2.50.

*Education and Social Integration.* By William O. Stanley. New York: Teachers College, Columbia University, 1953; pp. 290. $4.50.

*The Changing Humanities.* By David H. Stevens. New York: Harper and Brothers, 1953; pp. 272. $4.00.

*Public Education and Its Critics.* By V. T. Thayer. New York: The Macmillan Company, 1954; pp. 170. $2.50.

*Let's Talk Sense About Our Schools.* By Paul Woodring. New York: McGraw-Hill Book Company, Inc., 1953; pp. 215. $3.50.

PIONEER WOMEN ORATORS. By Lillian O'Connor. New York: Columbia University Press, 1954; pp. xvii+264. $3.75.

The purpose of this author was to discover whether or not women of the early reform platform utilized *ethos, pathos,* and *logos* in the texts of their speeches; and, if they did, whether or not there was any characteristic use of such rhetorical proof by the majority of the speakers.

One hundred forty-five texts of speeches were examined. These represent efforts of twenty-seven women speakers who participated in the women's rights, temperance, and antislavery reform movements between 1828 and 1860.

The volume presents a historical setting, short biographical sketches of the speakers, a summary of rhetorical ideals gleaned from the textbooks on rhetoric known to the period, and a discussion of the sources and authenticity of the speech texts. Finally, the author analyzes the speeches from the point of view of the three modes of proof.

Undoubtedly the greatest weakness of the book lies in the author's attempt to establish a relationship between the speaking practices of the women and the rhetorical theory and ideals presented by textbooks known to the Americans. In the absence of convincing direct evidence of relationship, the author permits herself to indulge in speculation, presents nebulous indirect evidences, and makes causal inferences that are often merely amusing, but sometimes ridiculous. Such commonplace expression as Abby Kelley's, "It is not by vocation to make speeches, or to string together brilliant sentences, or beautiful words," the author believes, "echoes" Blair's advice on style proper to the sermon. Blair's recommendation of "plainness and simplicity" is "echoed" by Miss Kelley's sentence, "The friends will not expect any but simple language from me." The fact that five of Miss Grew's speeches contain "pathetic" appeals in the conclusion "is some evidence that Miss Grew knew a bit about the tenets of Blair's rhetorical theory." Some of the first women to speak from the pulpit "may have done so because they were acquainted with popular rhetorical standards, and were, therefore aware of the three *places* in which an orator must function," *viz.*, the pulpit, the bar, the assembly. This reviewer cannot reconcile such observations with the fact that "citizens of the United States were accustomed to public address upon any and every occasion, religious, legislative, and social. . . ." One wonders if the notion that a person cannot deal with any matter until he has taken a course in it or read a book on the subject was really as characteristic of the nineteenth century as it may be of the twentieth century.

The perspective of the author would have been considerably improved had she had more familiarity with eighteenth and nineteenth century psychology and literary practice. One finds misleading such observation as the following, repeated many times in various forms: "This dual approach to the listener through the reason and the emotion was popularly known as the 'conviction-persuasion' duality, of which both Blair and Whately were exponents." To confuse the critical insights and labels of the twentieth century critic with the conscientious efforts of eighteenth and nineteenth century rhetoricians who were trying

to reconcile their concepts with ordinary psychological insights is indeed a historical fallacy. Even as late as 1915, Professor Winans, without self-consciousness, and surely without any notion that he was appearing as an "exponent" of a "popularly known" duality found "no good substitute" for the word *persuasion*, accepted it "tentatively" as the "art of influencing the will," and thought it "convenient" to use the word *conviction* to designate the process of "bringing one to recognize the truth of what he has not before accepted."

Convenient as the Aristotelian framework appears to be for an analysis of appeals along the lines of *ethos*, *pathos*, and *logos*, one wonders whether such perceptual discriminations can be made as sharply as the author appears to make them. Some word about the interrelationship and overlapping of these appeals may have been in order in the light of the psychological research of the last fifty years.

The volume represents extensive research, and the author needs to be commended for the contribution made in locating the texts of many of the speeches.

MARIE HOCHMUTH,
*University of Illinois*

A HISTORY OF THE SOUTHERN CONFEDERACY. By Clement Eaton. New York: The Macmillan Company, 1954; pp. ix+335. $5.50.

Most students of American history, even those with advanced degrees in it, have of necessity been limited in their knowledge and grasp of the story of the Confederacy. If they have known it in broad outline, they have not had knowledge available to fill in the gaps or to know of the intricate and intimate problems involved. Within the past four years, however, Southern historical scholarship has produced two books which go a long way toward meeting the paucity of information on the Confederacy and life in it as the South struggled for independence. These are: E. Merton Coulter's *The Confederate State of America* (1950) and this book under review. Totally, Coulter has probably written the better book.

In fourteen chapters, beginning with "The Conservative Revolt," and ending with "Sunset Of The Confederacy," Eaton tells of momentous developments and events: "The Decision For War," "Creating A Southern Republic," "Confederate Diplomacy," "Soldiers In Gray," "Generals And Strategy," "The Logistics Of The Gray Army," "Invasion Of The South," "Naval Power In The Civil War," "Crossing The Potomac," "Society And Culture In A War Atmosphere," "Economic Disintegration," and "The Loss Of The Will To Fight."

Two chapters deserve special attention as contributions. The unique one is, "The Logistics Of The Gray Army," for it is a military account transcending what Coulter attempted. Likewise, "Soldiers In Gray" should be read for an appreciation of what that army was like. Eaton has given a splendid treatment of the military events of the Confederacy. In connection therewith, his pen portraits of the Southern Generals, their strengths and weaknesses, make delightful reading. The book should be commended, too, for what is told of Southern diplomacy.

But two weaknesses of the book seem apparent. One is that the single chapter, "Society And Culture In A War Atmosphere," is not sufficient for life behind the lines. Moods and feelings, efforts exerted, sacrifices made, sources of diversions, and states of mind are better told elsewhere. Granted that "Economic Disintegration" caused the defeat of the Confederacy ahead of military reverses, and hence contributed to "The Loss Of The Will To Fight," one wishes for more about the personal penalties assessed against the South for its decision to struggle.

A second shortcoming is that one looks in vain for any attention to speechmaking in the Confederacy, aside from the statement, "The Confederate President rarely was able to bolster the morale of his people by magnetic appeals, for he did not have the power of his rival [Lincoln] to write great speeches—speeches whose phrases linger in the memory." But what about morale speaking in the Confederacy? No mention is made of what speakers said in the first days of high hopes as they inspired the people to believe the South was invincible. Why is no reference made of such an early instance as the sending by Davis of Henry Washington Hilliard to Nashville to speak to the Tennessee legislature in an effort to get the border states to secede? What kind of sermons were preached in Southern churches during the trying four years? Why is the morale speaking of such a man as L. Q. C. Lamar after his return from England—or even of Toombs—not mentioned? These and other unanswered questions indicate that the student of American Public Address has an area for research wherein he can contribute to American history as well as to his own field of special interest.

DALLAS C. DICKEY,
*University of Florida*

LINCOLN'S IMAGERY: A STUDY IN WORD POWER. By Theodore C. Blegen. La Crosse, Wisconsin: Sumac Press, 1954; pp. 32. $2.00.

This slender brochure by the Dean of the Graduate School, University of Minnesota, amounts to an anthology of Lincoln's imagery. Readers will recall the old woman who "trusted in Providence till the 'britchen' broke, and then . . . didn't know what on airth *to* do." (p. 7); the way Lincoln felt toward the White House in 1860, as "The taste *is* in my mouth a little." (p. 13); the "short-legged man in a big-overcoat, the tail of which was so long it wiped out his footprints in the snow." (p. 14); the store in New Salem that "winked out." (p. 14); the uninspiring features of his face as seen by job-hunters, "In my poor, lean, lank face nobody has ever seen that any cabbages were sprouting out." (p. 6); and "It may seem strange that any man should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces. . . ." (p. 30); the exquisite imagery of the Gettysburg Address, e.g. "conceived in liberty," "new birth of freedom," (p. 29), and the luminous perorations of his First and Second Inaugural Addresses. Best known of all, perhaps, was his reaction to renomination in 1864, "that it is not best to swap horses while crossing the river. . . ." (p. 6).

To students of public address some listings hold a special interest: "That speech [Gettysburg Address] won't scour," (p. 5). Douglas "squints at the argument." (p. 7). "All the chaff was fanned out of it [speech]." (p. 6). "I have no way of making an argument up into the consistency of a corn-cob and stopping his [Douglas'] mouth with it."—*Ibid.* ". . . as thin as the homeopathic soup that was made by boiling the shadow of a pigeon that had starved to death." (p. 21), in derision of Douglas' version of Popular Sovereignty; and the statement to Gulliver, that "I am never easy now, when I am handling a thought, till I have bounded it North, and bounded it South, and bounded it East, and bounded it West." (p. 32).

Not all the images are vivid and exciting. Instances of these exceptions include, "lame duck," "Babel of confusion," "turn the screw," "apple of discord," "man of straw," "gone to pot," "where the shoe pinches," "stumbling blocks," "a hard nut to crack," "burying the hatchet." (p. 19). These clichés are included to show how almost instinctively Lincoln sought the familiar concept to express himself, even at the expense of triteness.

Most of the illustrations are fresh and invigorating, indicating a thorough winnowing of Lincoln sources by the author: "Well, I have got that job husked out." (p. 4); "I don't amount to pig tracks in the War Department." (*Ibid.*); "There are too many pigs for the tits." (*Ibid.*); "I can find men enough who can rake after, but the men with long arms and broad shoulders, who swing a scythe in long sweeps, cutting a swath ten feet wide, are much more difficult to find." (p. 5); "This is as plain as the adding up of the weights of three small hogs." (*Ibid.*); "It is said that a bear is sometimes hard enough pushed to drop a cub, and so I presume it was in this case." (p. 9); "Gentlemen, I see it is the same old, old coon. Why could you not tell me at once that you wanted an office. . . ?" (*Ibid.*); "I call these receptions my *public opinion baths*." (p. 17).

A collection of this sort is bound to show omissions to some readers. This reviewer missed two in particular. The first was Lincoln's sustained metaphor spoken in 1838. "They are gone," he remarked, referring to the men of the Revolution. "They *were* a forest of giant oaks; but the all-resistless hurricane has swept over them, and left only, here and there, a lonely trunk, despoiled of its verdure, shorn of its foliage. . . ." The other is the beautiful apostrophe to Washington, ". . . To add brightness to the sun, or glory to the name of Washington, is alike impossible. Let none attempt it. In solemn awe pronounce the name, and in its naked deathless splendor, leave it shining on."

One notes a lack of progression in the development of the study. The examples find their way into the book on no particular plan of classification, except that they originate in sources close to Lincoln. A sensory analysis of images is always plausible, but approaches like those found in Seashore's *Introduction to Psychology*, Titchener's *An Outline of Psychology*, and Watson's *Psychology from the Standpoint of a Behaviorist* are bypassed. Indeed, imagery is not defined, but it is used interchangeably with metaphor and simile. But that hardly exhausts the subject. Nor does the study correlate Lincoln's imagery with his age and circumstances.

This is niggling in face of the rich array of images compiled, and the persistent prosecution of the thesis that nothing at hand was too small for Lincoln's literary purpose. The quotations are documented almost entirely, but not quite, from Basler's authoritative *The Collected Works of Abraham Lincoln*, and the author assures us that great leadership such

as Lincoln's was "no trick of style," that style is ever the vassal and never the master of thought and character. The essay is delightfully written, and one lays it aside with the conviction that much of Lincoln's charm of expression originated in his willingness to make use of homely things like eggs, pigs, pumpkins, cabbages, blackberries, pills, and plasters.

EARL W. WILEY,
*The Ohio State University*

THE ANTISLAVERY ORIGINS OF THE FOURTEENTH AMENDMENT. By Jacobus ten-Broek. Berkeley: University of California Press, 1951; pp. 232. $3.00.

What academic objectives should the study of American public address seek to achieve? Which analytical methods will best contribute to the realization of these objectives? What should be the role of public address courses in a liberal arts curriculum? Implicit in Professor ten-Broek's compact and tightly reasoned analysis of the written and spoken discourse of the organized abolitionist movement are effective answers to these questions. And significant study of public address must center upon the substantive content of the ideas expressed. Hence, Professor ten-Broek's thesis that the constitutional meaning of the Fourteenth Amendment is primarily a product of the organized antislavery movement; that the Amendment was intended to guarantee to all men the enjoyment of certain natural rights; that it imposed upon the states a positive obligation to prevent the infringement of such rights by either public or private action; finally, that it was intended to create a revolution in federalism by authorizing federal enforcement of equal rights for all.

These conclusions—drawn largely from the speeches and published writings of leading abolitionists—admirably reflect the broader objectives toward which all analyses of public address should be directed. The landmark documents of our culture are replete with political, economic and legal, as well as with aesthetic and structural significance. Fruitful investigation will isolate and measure their contribution to social theory and to the social sciences. Thus, some degree of sophistication and training in economics, politics, sociology and philosophy, as well as the habits and discipline of a critical mind must be brought to the endeavor by both student and teacher. Public address is social history. As such, it raises questions as to the scope and meaning of the speaker's social theories, the impact of his ideas on the growth of human institutions and ideologies, and the value of his concepts for contemporary schools of thought and for the solution of current problems.

In attempting to answer these questions as they bear upon the notions professed by leading abolitionist spokesmen, Dr. ten-Broek lays out for our inspection a thorough, integrated and useful pattern for the analysis of public address wherever it may be found and whatever may be its subject matter. Essentially, he treats this branch of the modern speech curriculum as a focal point for the social sciences and the humanities. Both teachers and scholars in public address should find his methods useful and his conclusions challenging.

RICHARD B. WILSON,
*University of California, Berkeley*

ELIHU ROOT AND THE CONSERVATIVE TRADITION. By Richard W. Leopold. Boston: Little, Brown and Co., 1954; pp. x+222. $3.00.

To find an undistinguished book beneath a distinguished and pregnant title is a double disappointment. The present volume would be more accurately titled: "The Public Service of Elihu Root: A Review," for it is chiefly a report on Root's influence and participation in national and international affairs from 1899 to 1927. Even within these limits the new work does not supplant or in significant ways supplement the paralleling sections of Philip C. Jessup's excellent two-volume study (*Elihu Root*, New York, 1938).

It is a narrow, pinching conception of the conservative tradition that prevents Professor Leopold from marking clearly Root's place and rank as an expositor and exemplar of political conservatism. Even though such very recent works as Kirk's *The Conservative Mind* and Weaver's *The Ethics of Rhetoric* have shown, if reshowing were needed, that the essence of conservatism is to be found in its premises and adherence to method, Professor Leopold considers Root's political premises but superficially and makes no attempt to link them with any systematic or historic patterns of political philosophy.

The conservative, our author says, is one "disposed to maintain, preserve, uphold, and defend the established order," he is usually "skeptical and sometimes pessimistic," and he "usually distrusts man in the mass and prefers to be ruled by the educated and propertied classes." This is undoubtedly true but hardly complete. It is a description of ex-

ternals. It does not ask *why*. It describes the visage but not the cast of mind. And it is the weakness of the biography at hand; we see the subject in action, he behaves conservatively but we do not know whether by chance or by design.

Professor Leopold begins his study with Root's appointment as Secretary of War in 1899. Though the new Secretary was then fifty-four years old, the character and sources of his political and social creed detain the author for but ten scattered paragraphs in a chapter subtitled, "The Making of a Conservative." Root's conservatism, we are told, "is easily explained. Everything in his family heritage, his youthful environment, and his early professional career stimulated pride in American institutions and led him to feel that his was the land of opportunity and . . . of fulfillment." In five intermediate chapters covering Root's policies as Secretary of War and Secretary of State and his attitudes and services during and immediately after the first World War the biographer is at his best. For reviewing administrative and diplomatic actions, official and semi-official pronouncements, and the personal relationships of statesmen the author's reportorial method is fitting and his objective but friendly, informed but concise manner agreeable. But the chapters devoted to Root's term in the Senate and to a final appraisal do not satisfy, for Root's behavior as lawmaker and critic of government is considered apart from his political theory—and apart from conservative philosophy past or present. Neither his Senatorial arguments and votes nor his actions in twenty-eight years of public service can be seen in historical perspective for they are measured exclusively by the standards of popular approval or repudiation.

It is, therefore, not surprising that Professor Leopold treats Root's speeches as *ad hoc* documents only. His "political, educational, historical, and commemorative speeches and addresses should make known to future generations the literary, artistic, and emotional side of a statesman of our time," wrote Robert Bacon and James Brown Scott in introducing their collection of Root's *Addresses on Government and Citizenship* (Cambridge, 1916), but this is not the spirit in which the speeches are discussed in the present work. To have sought in them the essence of Root's conservatism would not have been an unrewarding task. To have recalled, while reading them, Burke's doctrine that "liberty is secured by the inequality of restraint," or Disraeli's defence of established institutions "because they have been established for the common good, and because they secure the equality of civil rights," or Coleridge's distrust of appeals "directly to the argument of the greater number of voices" might have suggested that Root's mind was not exclusively the product of Hamilton College, upstate New York, a lucrative practice in corporate law, or the era of American expansionism. A reading colored by such recollections would surely have suggested how inadequate to the history of ideas is Professor Leopold's conclusion: "As a defender of the conservative tradition, Root seems strangely outmoded. Most of the innovations he combated have become part of the nation's life. Inevitably, the conservative of yesterday becomes the reactionary of today, just as the liberal of today becomes the conservative of tomorrow."

CARROLL C. ARNOLD,
*Cornell University*

THE MAN BEHIND ROOSEVELT, THE STORY OF LOUIS McHENRY HOWE. By Lela Stiles. Cleveland: The World Publishing Company, 1954; x+311. $4.75.

During a conversation with Mrs. Roosevelt, the author announced her intention to write that "Louis Howe did more than any other man to make Franklin Roosevelt President." The former First Lady replied, "You can say that with my blessings." Herein is contained the theme of the book.

From 1912 to 1932 Howe served as Roosevelt's secretary, adviser, and strategist. He worked tirelessly to forward the presidential hopes of his boss. When finally the battle was won, Howe accompanied Roosevelt to the White House as the presidential secretary. Unlike many of the Roosevelt circle, Howe was content to remain in the shadows, exercising his influence behind the scenes.

As a member of Howe's office staff from 1928 until 1936, the author has much to tell from personal experience and direct observation. She reports many amusing and revealing incidents from the campaigns and the personalities as well as about the inner workings of the Roosevelt organization. Primarily concerned with human interest and readability, she denies any attempt to produce a "historical document."

Although it is good reading and it contributes to the understanding of the period, the book is too limited in scope to portray adequately Howe's influence. The Roosevelt-Howe relationship probably deserves a study of the mag-

nitude of Robert Sherwood's *Roosevelt and Hopkins* (Harper, 1948).

WALDO W. BRADEN,
*Louisiana State University*

FRANKLIN D. ROOSEVELT: THE ORDEAL. By Frank Freidel. Boston: Little, Brown and Company, 1954; pp. 320. $6.00.

This second volume of historian Freidel's projected six-volume biography unquestionably merits the high acclaim it and the first volume have been receiving. Thorough, objective, "accurate" in its interpretations, and always interesting—these are this reviewer's unqualified judgments.

The "ordeal" of the subtitle will be interpreted by most to be the long arduous battle to overcome the blow of polio which struck thirty-nine year old F.D.R. in August, 1921. To others it may be the up-hill battle for political success and leadership, both within the Democratic party and throughout the nation. The twin "defeats" in the fall of 1920 and the summer of 1921 would certainly have removed most young, ambitious figures from the political scene, regardless of their social and economic backgrounds. But not F.D.R.! And not Eleanor Roosevelt or Louis McHenry Howe—Roosevelt's loyal promoter—who continuously encouraged and forwarded his hopes to return to vigorous public life.

Freidel's first volume, *The Apprenticeship*, begins with Franklin Roosevelt's birth and continues through his service as Assistant Secretary of the Navy. *The Ordeal* begins on New Year's day, 1919, with F.D.R. and Eleanor aboard ship, heading for Paris and the Peace Conference. It concludes with "victory by a hair's breadth," when Roosevelt won the governorship of New York in 1928 with a margin of only 25,000 votes in the total cast of more than four million. At the same time the Democratic presidential candidate Al Smith, then governor of New York, lost the state by a substantially wider margin. Little doubt could prevail that Franklin D. Roosevelt was the obvious leader and future national standard bearer for the Democrats, and we eagerly await volume three in that setting.

Rhetorical critics will be as happy with this book as will historians and political scientists. Although the author shows no special desire or aptitude in appraising the rhetorical factors in the action and successes of Roosevelt, his study has been so thorough that those matters are included and handled well in this definitive biography of F.D.R.'s emergence to national leadership.

EARNEST BRANDENBURG,
*Washington University*

A SHORT HISTORY OF PARLIAMENT, 1295-1642. By Faith Thompson. Minneapolis: University of Minnesota Press, 1953; pp. vi+280. $4.50.

Miss Thompson, a professor of history at the University of Minnesota, describes the evolution of the British Parliament not only for students of English history and literature but for all who are interested in the growth of parliamentary government. This book is not a history of parliament in the usual sense but is collateral reading for students searching for a synthesis of scattered research plus some colorful quotations from the ages covered.

The book is organized in three broad chronological periods: the later Middle Ages, the Tudor period, and the early Stuart period. Each is introduced by a description of the era and its rulers and is followed by a factual account of the membership, elections, procedures, and privileges of parliament. Finally, the reader glimpses historical personalities at work in actual sessions.

Secondary sources recommended on special periods and topics are starred in the bibliography. While the primary sources are impressive, monographs and essays used in just one connection are cited in footnotes only. Scholars may regret that precise pages of sources of direct quotations are not always recorded in footnotes.

The author wisely measures each step of the evolution of parliament against parliament today. She answers the interesting question of why the Commons became a permanent feature of the English government in contrast to that of continental countries where representative institutions were either nonexistent or transient. Other areas of interest to students of British and American public address are the "disfranchising statute" of 1430 which governed the country electorate until 1830 when the Great Reform Bill was introduced; the trial by peers, not abolished until 1948; a comparison of parliamentary privilege of the late fourteenth century and legislative immunity in the United States today, and the issue of freedom of speech as a parliamentary liberty.

Students of speech may want to study further the development of the committee system and "real argumentative debate" and the tradition that in debate members were not supposed to

read their speeches. Rhetorical critics may be encouraged to criticize some of the speakers mentioned for their "ability and eloquence."

Miss Thompson has successfully bridged the gap between the feudal and aristocratic original English assembly and modern parliament and brought to life the activities of the early parliamentarians.

MARGARET L. WOOD,
*Northern Illinois State Teachers College*

SAMUEL JOHNSON'S PARLIAMENTARY REPORTING: DEBATES IN THE SENATE OF LILLIPUT. By Benjamin Beard Hoover. (University of California Publications, English Studies: VII). Berkeley and Los Angeles: University of California Press, 1953: pp. xi+227. Cloth, $2.50; paper, $1.75.

Much to the inconvenience of historians, biographers, and rhetorical students, parliamentary reporting through most of the eighteenth century was notoriously bad—skimpy, irregular, and unreliable. Hansard's *Parliamentary History* (which incorporates Johnson's *Debates* without reservation) is at best a collection of fancy, fact, and fiction, often without any fact. For the 1760's and 1770's the situation is mitigated by many collateral sources such as Walpole's *Memoirs* and Henry Cavendish's shorthand notes, which may be used with cautious confidence. For the early 1740's, however, we have Johnson in the *Gentleman's Magazine*, or the comparable reports in the *London Magazine*, or we have nothing.

Why do we want more? Both houses of parliament often successfully prevented any publication of their doings, except their own journals, which contained nothing that was said. Even in the lax intervals the threats of penalty and the difficulty of gathering accurate information made the hazards greater than most printers would undertake without some form of disguise. The eagerness of the public to read what was going on, or at least what had gone on weeks or months earlier, however, made boldness profitable. Hence the familiar dodges, such as the one indicated in the subtitle to this volume, or the "Political Club" consisting of young "Romans" reported in the *London Magazine* at the same time.

The general outlines of Sam Johnson's share in this game are fairly familiar. The young Johnson, hired by Cave of the *Gentleman's* when he first came to London, found his major employment in writing the *Debates*. He did not attend the parliamentary sessions: sometimes he was provided by Cave's scouts with the specific subjects of debate, sometimes not: usually he had the names of speakers, sometimes the order in which they had spoken; sometimes he had the heads of the arguments for either side but not necessarily the parts taken by the several speakers, and sometimes a few quotations. Essentially, however, he wrote debates which he thought might have occurred or ought to have occurred, and years later he asserted that he took care that the "Whig dogs" should not have the better of it. One day he confessed paternity when a speech entirely composed by him was being praised as equal to Demosthenes' best, and he pointed out that two speeches published in Chesterfield's collected works were entirely written by him.

To this story Mr. Hoover has applied the sort of diligent research and detailed analysis which should never have to be undertaken again short of a miracle discovery of the notes of some unknown shorthand reporter. Extending the work of Hill (Appendix to Volume I of his edition of Boswell's *Johnson*) and others, he provides an historical account of parliamentary reporting for the half-century prior to Johnson and of the career of the published debates during Johnson's lifetime and after. There follows a meticulous comparison, debate by debate, with the other published reports and the few collateral sources in manuscripts and memoirs. The conclusion of this section (more than half the text) is that these are in truth Johnson's debates, based on varying driblets of fact, but written as he chose to write them: remarkably impartial (the "Whig dogs" were not noticeably dealt the weaker case), orderly, and soundly argued. "We may indeed feel," Mr. Hoover concludes, "that Johnson, by characteristic methods of shaping arguments and choosing emphases, does unconsciously reveal, not his precise political beliefs, but the dominant concerns of his thought: 'the people,' liberty, representative government—large questions of individual and public morality." "Johnson, as a matter of fact, seems to have taken pride in the originality of his version." When he learned that people, even on the continent, were taking his debates for literal fact, he quit the assignment.

Mr. Hoover's evidence amply supports the ultimate judgments in his final chapter on the debates as debates and as literature. The judgments are fresh but not basically new, confirming rather than extensively corrective. As "debates" they are mostly collections of very competent leading editorials, as Hill called

them, on vital questions of the day, all Johnson but Johnson being the vigorous spokesman of characteristically opposing attitudes. "We cannot escape the conclusion," Mr. Hoover admits, "that the audience on which Johnson kept his eye most steadily was the whole reading public of England. Some of the speeches seem peculiarly ill adapted to winning over a parliamentary audience but well suited to setting before a large magazine audience the two extremes of a nationally absorbing issue and the relations of that issue to universal moral truths." The chief characteristics of the well-known Johnsonian style are obvious in the debates, which should be recognized more than they have been as one of Johnson's major prose undertakings, before the *Rambler* and comparable in size and originality. We may add that though rhetorical study of the *Debates in Lilliput* cannot be thought of as study of debates in parliament, it is certainly study of the mind of Sam Johnson and of what the public of the 1740's, and many historians since, were willing to think the rhetorical modes of the 18th century.

This study is very well annotated, and is equipped with Appendixes containing the previously unreprinted portions of the *Debates* and detailed schedules of the original appearances of each of the debates and of the major reprintings. There is an adequate index.

DONALD C. BRYANT,
*Washington University*

SAVANNAH'S PIONEER THEATRE FROM ITS ORIGINS TO 1810. By J. Max Patrick. Athens: The University of Georgia Press, 1953; pp. viii+94. $1.75.

The first performance of a play in Savannah for which records are extant was a double bill—Rowe's *Tragedy of Jane Shore* and Fielding's *Mock Doctor*—played on September 27, 1781 by British troops garrisoned in the town. Theatricals had undoubtedly been performed before this date since a theatre, probably built sometime before the Revolution, was available; but certainly after 1781 Savannah enjoyed a continuous and varied stage activity. This activity is somewhat unusual in view of Savannah's small population—3000 whites in 1801—and now that it is recorded, significant detail has been added to the ever-growing picture of the early American stage.

Mr. Patrick has fortunately followed the pattern for regional theatre histories established by Durang and Ireland and their followers: a day by day account of consecutive seasons, with pertinent details such as programs, casts, personalities, etc. For background he has relied heavily on Dunlap, Seilhamer, and Eola Willis's *The Charleston Stage in the XVIII Century*. Newspapers are the primary source, principally the *Columbian Museum and Savannah Advertiser* and *The Georgia Gazette*. From these materials he has pieced together a scholarly account of a cultured community, for the most part tolerant and receptive (an amusing chapter is included on Henry Holcombe, self-appointed protector of the public morals and the theatre's chief dissenter) of a stage that offered entertainment ranging from the latest Kotzebue drama to Alexander Placide who danced the tightrope while playing the violin and with a boy attached to each foot. A few absorbing pages are also devoted to Georgia's first playwright, William Bullock Maxwell, and his unproduced play, *The Mysterious Father* (1807). Fortunately the play is still extant, but meager information about Maxwell and the history of his play hampers a full discussion. Mr. Patrick has done the next best thing and quite successfully recreates the Savannah of 1807 to show Maxwell's world and how the play was a part of it.

In the preface a number of conclusions are drawn which, though possibly implicit in the text, in this reader's opinion need isolated treatment to be fully convincing. For instance, it is suggested that Savannah should no longer be regarded as a mere offshoot of the Charleston Theatre, yet the text clearly shows that Savannah's seasons were usually indebted to the Charleston managers and leading actors—West and Henderson, Edgar, Williamson and Jones, and Alexander Placide, with Godwin and Kidd who moved from Savannah to Charleston in 1786 as the single exception. Further proof is also needed to support the claim that several popular plays had their American premières in Savannah. Both plays cited in the text as examples, Bickerstaff's *The Sultan* and Reynold's *Cheap Living*, were aired in New York some months previous to their Savannah appearance (Seilhamer, III, 81; Odell, II, 24).

A neglected point in the preface, but one of considerable significance and interest in the text, is the relatively active participation of amateurs, not only in productions of their own but as supporting players with visiting professional actors. This phase of early American stage history needs more thorough treatment,

and what Mr. Patrick has ably suggested could form the nucleus of another valuable study.

FRANCIS HODGE,
*University of Texas*

TWINS OF GENIUS. By Guy A. Cardwell. East Lansing, Michigan: Michigan State College Press, 1953; pp. iii+134. $2.50.

In 1884, during the heyday of authors' readings, Mark Twain arranged a platform tour of the United States and Canada with the best and most promising of young Southern writers, George W. Cable. Guy A. Cardwell presents an interesting and carefully documented account of the Twain-Cable tour based upon his examination of the newspaper reviews and his study of the correspondence between the two men. Included in the volume are all the surviving letters that have not been previously published.

Billed by James B. Pond who managed the tour, as "Twins of Genius," Twain and Cable both had attained eminence as public personalities and were capable speakers, but in almost every other respect they were remarkably unlike. The youthful and diminutive Cable, whose stories and novels of the Creoles had led critics to believe he was at the threshold of a brilliant literary career, was a strict Bible-reading, teetotaling Presbyterian who wouldn't even travel on the Sabbath. Twain, who was entering his fiftieth year and seemed to have achieved his greatest successes years before with publication of such books as *Innocents Abroad* and *Tom Sawyer*, was careless, profane, and reckless. As it turned out, Cable's best work was already behind him, and Twain's most important work was still to come.

Both men pleased their audiences during the four-month tour, but each in his own way. Twain, with his peculiar drawl and bored countenance, told humorous personal anecdotes, recited portions of his then forthcoming *Huckleberry Finn*, and described his plan to reform mankind and eradicate profanity, which would be substituted by mechanical swearing through use of the phonograph. Cable read, partly in dialect, from his *Dr. Sevier*, and *The Grandissimes* and sang a Creole song. That he was an effective reader is attested by the facts that newspaper critics praised him almost as warmly as they did Twain and that for more than twenty years he made a substantial part of his living on the platform.

To strengthen his light tenor voice Cable worked with two different teachers of elocution between 1883 and 1886. He and his second teacher rejoiced when newspaper reviewers credited him with a naturalness and grace unlike professional art and "better than anything he could have acquired by elocutionary training."

Besides providing students of public address with an interesting and authenticated account of what Twain and Cable did on the platform during their tour, Guy A. Cardwell also has presented his views on the probable influence Cable exerted on Mark Twain's social attitudes, as well as important data relating to the preliminary arrangements, business management, publicity, and financial returns of the venture.

E. JAMES LENNON,
*Pennsylvania State University*

THE THEATRE IN THE FIFTIES. By George Jean Nathan. New York: Alfred A. Knopf, 1953; pp. viii+298. $4.50.

THEATRE, '53. Edited by John Chapman. New York: Random House, 1953; pp. 564. $5.00.

Another portrait sketch of the New York theatre arrives from George Jean Nathan, this time *The Theatre in the Fifties*, reporting Mr. Nathan's informed prides and prejudices in his familiar style. The fifties being yet young, the book is not long; and Mr. Nathan's method of working being what it is, the survey is a thing of brilliant patches. Basically, it is made of reviews, but each is followed by an "appendix" of brief jottings tenuously related to the subjects of the reviews. That special quality of Mr. Nathan's opinions is present also, the impatience with mediocrity, the disgust with the phony, the ironic humor, the curling, ascending sentence that ends in a figure of earthy raciness—the whole a rich compound, even if, at times, expended on something less than worthy subjects. Often he cuts to the bone; at other times, he is content with a more delicate scalpel, but old readers of Mr. Nathan can be assured that he is usually near if not at the top of his form.

What are his special targets this time? The state of the theatre (the theatre is only Broadway, of course) is far too artistic; what it needs is some of the mediocrity that the movies and TV have fallen heir to, with as much grandstand play as the management can think up; these changes will restore its falling income. The summer theatre is to be eschewed by all

right-thinking critics. (It is hard to disagree with Mr. Nathan on this, although one appreciates that that institution serves other worthy purposes than entertainment.) His admonishments to American playwrights carefully distinguish between honest dramaturgy and good writing, as in Lillian Hellman's *The Children's Hour* and John Van Druten's *I Am a Camera* and the essentially contrived commercial formulas of Paul Osborne's *Point of No Return* and George S. Kaufman's *Fancy Meeting You Here*. Sampling British imports, Mr. Nathan still responds appreciatively to Christopher Fry, but finds Terence Rattigan's *The Deep Blue Sea* a "dreary humdrum" and its author "seriously troubled by a lack of even surface ingenuity." Not all his judgments are so derogatory and all are worth exploring for his acute perception and his characteristically unsentimental analysis, but the total adds up to considerably less than enthusiasm for the foreign plays that have been brought to New York. Along the way, Mr. Nathan was considerably impressed with some actors and considerably and outspokenly less impressed with others, though none come off so badly as the hapless Oliviers.

The stories and most of the texts of many of the plays that Mr. Nathan discusses have been included in John Chapman's *Theatre '53*. Twelve plays from that season have been partly abstracted and partly quoted to fill the volume. For those who do not ask for the complete text, this book is a convenient and eminently readable way to find out what these plays are about. The digest technique, however, even so lightly used as it is here, has often the dulling effect of removing the style and individuality from the dialogue. The Fields-Chodorov *Wonderful Town*, for example, is reduced to a bare skeleton. Peter Ustinov's *The Loves of Four Colonels* is a cut-down version of the Rex Harrisons' cut-down version of the author's London production, and gives you about two-thirds of the play, which is not enough. In fairness it should be remembered that both musical and fantasies do not often come out well in books, robbed as they then are of their proper environment. George Axelrod's *The Seven-Year Itch* manages to keep its high sense of fun, if it loses its whimsical staging. However, mood and style do survive in the more powerful plays. Arthur Miller's *The Crucible* loses in characterization, perhaps necessarily, but keeps its fine, hard dramatic edge. Mr. Chapman prefaces the plays with his essay on the season in general and with a posthumous article entitled "The Theatre in the United States" by the late Barrett H. Clark, in which the school and community theatres receive their last kindly recognition from one of their oldest friends.

ELIZABETH G. SCANLAN,
*Queens College*

"MODERNISM" IN MODERN DRAMA. By Joseph Wood Krutch. Ithaca, New York: Cornell University Press, 1953; pp. 138. $2.75.

"Modern" drama began when Ibsen and his followers revolted against the nineteenth century idea of a theatre that offered intriguing escape in the "well-made" plays of Scribe and Sardou or in the fustians of heroic acting in watery imitations of classic drama, and insisted upon depicting the "truth" about life as they saw it. Essentially, this modern revolt meant a rejection of plot-prestidigitation, of facile play formulae, in favor of emphasis upon character and characteristic action. As such, "modernism" means a return to classic concepts: denying the artifice which had replaced art in nineteenth century theatre, it concentrated once again upon holding the mirror up to nature.

To Mr. Krutch, this definition of "modernism" falls short; for in examining the "truth" as it is presented by Ibsen and his most famous successors, he finds a disconcerting trend. The *kind* of truth presented is negative, despairing, discontinuous, and forces modern man into an ideological dilemma from which there is no escape. Ibsen denied that truths were permanent or absolute. To Strindberg, life consisted of irrational and unresolvable conflicts. Shaw saw man as not intelligent or virtuous enough to solve his problems. Pirandello insisted that appearance is indistinguishable from reality and therefore to be true to ourselves, to rely on the integrity of our own ego, is to put faith in the non-existent. In the Irish theatre, Synge succeeded in equating Truth and Beauty; but he founded no movement, and gave way to O'Casey—to whom the Truth was ugly, and the world "in a terrible state o' chassis."

Such a radical break with the premises of post-Renaissance civilization (man is a creature capable of dignity—life is worth living—man may most fruitfully live in the realm of human rationality) is, Mr. Krutch feels, an invitation for the apes to take over. But in the American modernists he sees hope: in O'Neill's search for something outside himself to which man could

"belong," in Anderson's insistence upon ethical absolutes, in the concern with traditional values that he finds in the plays of Arthur Miller and Tennessee Williams.

*"Modernism" in Modern Drama* is a fine and valuable book because it successfully accomplishes a significant purpose: whether one agrees or disagrees with Mr. Krutch's conclusions, his study stimulates thought and discussion upon a question that needed to be raised. Mr. Krutch admits that his method is polemic: as did Shaw, he maintains that "the best way to get at the truth of a matter is not to try to be impartial but to have it debated with reckless partiality from both sides."

As the matter of Mr. Krutch's book is intriguing, so is its manner. A transcription (with only minor changes) of six lectures in the Messenger series at Cornell University, it establishes and maintains a warmth of communication between writer and reader that might well be emulated by the usual author of the usual scholarly book or article.

NELSON MAGILL,
*Washington University*

AN INTRODUCTION TO GENERAL AMERICAN PHONETICS. By Charles Van Riper and Dorothy Edna Smith. New York: Harper and Brothers, 1954: pp. vi+152. $2.50.

The word *phonetics* has many meanings. One of these, which is irritating to the present reviewer but which is clear in popular usage, equates phonetics with phonetic symbols. It is, alas, mere alphabet phonetics. Thus on p. 10 of the book under review, "You will be reading phonetics."

In some ways this is the keynote of the Van Riper-Smith work, if we add "writing." It is really an elementary, very elementary, workbook on the phonetic alphabet (Kenyon-Knott system) rather than a genuine introduction to the phonetics of General American speech, as the title seems to presume.

Within these limits, and at times going beyond them, we have here a much needed contribution, although advanced students may be amused at its primer-like level. Interest in the systematic study of American pronunciation is increasing: the schwa symbol has wormed its way into general dictionaries (some paperback); secondary teachers report that much fun is had with the symbols, and much learning also. High school students may need a primer like this one. In college classes, some Speech majors seem unable to coordinate the visual symbols with the auditory ones (phonemes). Hence Van Riper-Smith may serve well as auxiliary or remedial material.

The authors have introduced a phonetic cross-word puzzle, the first I have seen in print, and many other playful devices such as pronouncing words backwards, filling out parts of words, nonsense forms, talking and writing, self-correcting tests, etc. The latter are intended to save the instructor some labor. And all of these little games are learning aids. One of the best is the gradual introduction in the text of phonetically transcribed words. These increase in extent, and finally we have a substantial accumulation amounting to a small phonetic reading text, which is indeed one of the pressing needs at present, at least in General American.

A few details may be questioned. Why use dots instead of dashes under syllabic *l*, *n*, etc.? Why not print affricate symbols closer, to indicate unitary phonemes? Why not use more accent marks? (On p. 124 some secondary accents are omitted, intentionally or unintentionally.) Why not use the 1951 IPA chart instead of the 1932? And finally, why not add a brief bibliography, to include recordings? An elementary book is perhaps fated to withhold information, but an extra page of references would reduce this handicap.

BERT EMSLEY,
*The Ohio State University*

THE DEVELOPMENT OF MODERN ENGLISH. By Stuart Robertson. (Revised by Frederic G. Cassidy). New York: Prentice-Hall, Inc., 1954; pp. viii+469. $7.35.

*The Development of Modern English*, through its first edition (1934), took its place in a series of books of similar intent, typified by G. P. March, *The Origin and History of the English Language* (1860 and 1885); T. R. Lounsbury, *A History of the English Language* (2nd ed., 1894); O. F. Emerson, *The History of the English Language* (1894); Otto Jespersen, *Growth and Structure of the English Language* (1905 and 1923); and other comparable and partially comparable books by G. P. March (1860, 1862, 1885), Henry Bradley (1904), H. C. Wyld (1906, 1914, 1927), Geo. P. Knapp (1909), Logan P. Smith (1912), and G. P. McKnight (1928). The present revision of the *Development of Modern English* now takes its place beside Albert C. Baugh, *History of the English Language* (1935) and among less similar works by E. D. Myers (1910), A. H. Marckwardt (1942), *et al.*, all of

which, with numerous others (up to 1927), can be located through A. G. Kennedy, *Bibliography of Writings on the English Language.*

*The Development of Modern English* necessarily conforms to the approximate outline of most books on its subject, following consecutively and to some extent chronologically the nature and origin of language in general, the ancestry and early growth of English, English sounds and sound change, the history of English sounds and inflections, vocabulary, word-building, semantics and semantic change, syntax and usage, dictionaries and spelling, pronunciation and pronunciation standards.

The parallelism of many parts of the books in this field is less reprehensible than might superficially appear, since they are all dealing with facts of common knowledge and thus often can disagree only in selectivity, emphasis and illustrative detail. Even the seemingly too close agreement of Robertson (pp. 19-20) and Baugh (pp. 44-46) is well nigh inevitable, since anyone seeking evidence on the *Urheimat* of Indo-European would naturally go to H. H. Bender, *The Home of the Indo-Europeans* (1922), and would quote Bender's observation that reconstructed Indo-European contains words for bear, wolf, oak, pine, snow, freezing cold, etc., indicating a northern latitude, but not camel, elephant, palm or banyan, which would indicate a southern latitude. It would be hard for either Robertson or Baugh to omit the fact that, since the Indo-Europeans had no word for ocean, they must have lived inland. And there would be a great temptation for both to use the interesting fact recorded by Bender that the Indo-European stem for honey (and for the intoxicant made therefrom) reappears in an extremely significant number of descendent languages. On the other hand, what may be an effort not to parallel anyone too closely possibly handicaps Robertson's exposition of Grimm's and Verner's laws.

Robertson's attitudes throughout the book fall on the side of the cautious and dignified. An instance is his handling of that bugbear of syntax, the split infinitive, and of the whole problem of standards of pronunciation, as compared with the treatment of those who recommend letting the language run wild. He says "If a majority of people of cultivation . . . approve and use any locution, it is by that fact, very good usage." But he would readily admit that whenever a feature of uncultivated speech, however illogical (he is specific concerning the nonapplicability of logic), fights its way up into the usage of cultivated people, it is by that token, also good usage. This attitude is as far as possible from the doctrine of the social acceptability of different levels of speech (no reference here to the differences between formal and informal cultivated speech). This doctrine is sometimes taken to suggest that cultivated people should of necessity acquire and use the several lower levels of speech according to whatever is being used by the people to whom they are speaking. It is also sometimes taken to suggest (though the people who advocate "doing nothing about anything" relating to standards doubtless intend no such suggestion) that a person with a lower level of speech may well remain at that level, thus contributing to the stratification of society with a greater degree of permanence than now.

As to the split infinitive, he says judicially (p. 304), "The sensible conclusion would seem to be that while deference to a not very reasonable convention makes it wise to avoid the construction ordinarily, and certainly makes it unwise to take the opportunity to split every possible infinitive, the occasional use of a split infinitive is entirely permissible."

As to standards of pronunciation, he says (p. 407), "If one had to choose between the two opposite conceptions—a standard of pronunciation that is extremely limited, and no standard at all—the second would probably have more to commend it. Nevertheless, many feel that there is such a thing as a standard of pronunciation based upon good usage, yet elastic enough to allow for sectional and even individual variations. Further, such a standard cannot be one and the same for all purposes: good usage varies with the more or less formal character of the occasion."

Cassidy's revision of Robertson's 1934 edition of *The Development of Modern English* bears evidence of being a labor of scholarly devotion. He states his guiding principle thus:

> In this edition *The Development of Modern English*, by Stuart Robertson, has been to a great extent rewritten. I have kept, of course, those substantial parts of the original whose value time has not altered; but, on the other hand, I have not hesitated to modernize, to rephrase, to reject, or to add, whenever I felt that the book could be thereby improved.
>
> The field of language study has seen much new work and many ramifications within the past few years. So far as these touch upon or alter our knowledge of English, I have taken cognizance of them.

If the blending of the old and the new is not always completely smooth, we can readily say that it could hardly have been expected

to be. Even concurrent collaboration is seldom so. Perhaps the new look of the volume shows mostly in the effort to amalgamate with the older text the surprisingly large and complex body of recent linguistic thinking. The task of integration has evidently been difficult, as shows, e.g., in the documentation. But the result is a sound and versatile book.

C. M. Wise,
*Louisiana State University*

POWER OF WORDS. By Stuart Chase. New York: Harcourt, Brace and Company, 1954: pp. xii+308. $3.95.

In the summer of 1938 I undertook to read everything that had anything to do with the writings of Alfred Korzybski. I remember well that Stuart Chase's *The Tyranny of Words* was by far the most readable item on a meager and forbidding list.

That book belongs to the history of an idea. It was widely read and referred to, though not always sympathetically. Some of the criticisms can still be used as cases for the study of irrelevance. But there were places in the book where I could agree that rigor had been sacrificed for clarity and necessary qualifications omitted for the sake of sharpness and succinctness.

Nevertheless, in spite of the shortcomings, Stuart Chase had contributed something of immeasurable value. He is part of the reason why such men as Bridgman, Korzybski, Ogden and Richards became public conversation pieces rather than names in footnotes, and their views put to work in the analysis and correction of human follies when men talked with each other. His role as an intellectual middle-man can be too readily underestimated and taken for granted. But without his kind of work too much of the wisdom of an age may remain stacked on dusty shelves.

Now sixteen years later Chase has widened his pioneering glimpses into the semantic discipline. His new book, *Power of Words*, is not a revision of the earlier one. It is the result of an expansion and deepening of his perspectives and his adventures in the thickets of learning. He now takes "the whole broad field of communication" as his province. Whatever touches on the problems of A talking to B is worth surveying. Where he had focused on the misuses of words, he now sees positive uses as well. From a handful of propositions in general semantics he now sees twenty-one. From a scanty catalogue of breakdowns he now can summarize twelve kinds of communication failure. That list is as good an introduction to the areas in which research can proceed as I have seen anywhere. He has things to say about cybernetics, group dynamics, brain physiology, meta-linguistics, listening, the language of science which should help to make these subjects accessible to non-specialists.

I like this book immensely. I shall urge my students to read it. Some of my scholarly colleagues will cavil that Chase does not get deep enough into *their* specialities. And they will be justified in this complaint. *Power of Words* is no substitute for the shelves of books which go to make up any one subject. It is an orientation, an introduction for those of us who cannot get around the curriculum, much as we might like to. I should think that those of us in Speech might get a special kind of sustenance from the efforts of an outsider seeking to give dignity and significance to whatever is involved in human communication.

Irving J. Lee,
*Northwestern University*

SPEECH IN THE ELEMENTARY SCHOOL. By Mardel Ogilvie. New York: McGraw-Hill Book Company, 1954: pp. vi+318. $4.50.

In this book for classroom teachers, Miss Ogilvie has three purposes: to suggest ways to promote effective communication in the classroom, to describe speaking activities, and to define the role of the teacher in improving the speech of the child.

The author sets up brief guides to the teaching of speech in the first few pages: the child must have something worthwhile to say, he must learn how to select and organize ideas, he must communicate his ideas to the group successfully, he must use speech in cooperative living, and his diction and voice must be clear, audible, and pleasant.

With these guides somewhat briefly established, a detailed chapter on dramatics is presented, concerning both creative dramatics and play production. Most of the chapters follow the same general pattern as this: the activity is defined, its values and purposes stated, sources or materials are described, procedures and techniques depicted in detail, and all made more meaningful by frequent examples of children participating in the activity. The chapter is then closed with an extensive bibliography on references and sources.

The next chapter on puppetry tells how to motivate the children, how to make puppets

and scenery, how to adapt or create a story, and how to direct the activity. This is followed by chapters on oral reading and choral speaking. One realizes that the author, from her own experience, has well understood the teacher's need for specific explanation of methods and lists of available materials.

The book next deals with informal speaking situations, the giving of talks, and the use of discussions. Sound public speaking principles are adapted to apply to the elementary grade levels of development. Chapters on how to conduct meetings and to plan assemblies follow.

Up to the last two chapters, the book emphasizes specific speech activities. The final material now considers the child as a speaker, looking first at his defects and then at his possible lack of voice and articulation skills. The chapter on the role of the classroom teacher in correcting speech defects is somewhat meager. The information might help the teacher to name the child's defect, but it advocates only a good mental hygiene approach and cooperation with the speech correction teacher, rather than indicating specific therapy, even though it is stated that the classroom teacher is the captain of the team of people who work with the handicapped child. The final chapter on improving voice and diction is also weak, centering around the definition of terms and providing no hint as to how these basic aspects in the delivery of speech may be integrated in the activities described at such length earlier.

An interesting outline on grade placement of speech activities, showing aims, language growth at particular age levels, and correlated speech activities, is added in the appendix along with a list of visual aids.

The book is lively in style, well filled with vivid descriptions of children's activities and wholly practical in its suggestions. The emphasis, however, is continually placed on the activity. Perhaps, if the ultimate goals in speech improvement were more fully developed in the first part of the book, along with the child's problems in adjustment which affect his speech participation, the emphasis could have been shifted from the technique to the child as a speaking and growing individual.

The book is of course a valuable contribution to the rapidly developing field of teacher training in speech and will be welcomed for its practical presentation of methods.

ELISE HAHN,
*University of California at Los Angeles*

TOWARD BETTER SPEECH: A Manual for Teachers of All Grades. Prepared for the Board of Education of the City of New York Curriculum Bulletin Series by Grace V. Dooley and Leontine A. Murtha, under the supervision of Letitia Raubicheck. Curriculum Bulletin Series Number 5. New York: Board of Education, 1953; pp. 130. $.40.

This bulletin is designed to aid the classroom teacher to execute a speech program on the elementary school level. Definitions, suggestions, and advice are given on a number of topics: the term 'speech'; role of speech in the elementary school; diagnosing speech habits of the class; speech improvement for the majority; speech theory; and speech in action. An appendix and four page bibliography follow. Unfortunately, there is no index.

The best section of the bulletin is that devoted to nine oral communication activities under the heading of *Speech in Action*. These activities are defined; values and aims are given; choice of material and presentation is discussed; necessary do's and don't's are included; and summaries of key points conclude each activity. The presentation, although brief, is clear and concrete.

On the other hand, the section of the bulletin devoted to speech theory and voice and articulation improvement is marred by a superabundance of over-generalities, over-simplifications, and elliptical statements resulting in half-truths. The phonetic theory, in some instances, will be considered old-fashioned or narrow in interpretation. Klinghardt's Intonation Markings is a case in point. Some of the phonetic symbols and/or key words used, as well as the absence of certain symbols on page 120, may make one question the heading on that page: *Key to International Phonetic Alphabet.*

Furthermore, the organization of the speech theory and improvement section is confused if not haphazard. The teacher is testing and correcting her students' speech habits before she has been introduced to the speech mechanisms and phonetic theory.

In spite of its negative aspects, the manual may be helpful to the elementary school teacher in those school systems where the cooperation of a speech teacher is available.

MARY PETTAS,
*New York University*

SPEECH AND THE DEAF CHILD. By Irene R. Ewing and A. W. G. Ewing. Washington, D. C.: The Volta Bureau, 1954; pp. xii+256.

The publication of a book by the Ewings is a significant event for all interested in a forward-looking approach to the education of deaf children. This latest book by the eminent British man-wife team of educators of the deaf (he is Professor and Director of the Department of Education of the Deaf, University of Manchester) is divided into three major parts: history of teaching speech to the deaf, the needs of deaf children, and methods of developing speech in deaf children. The first two parts review material the major portion of which is already familiar to workers in the field of impaired hearing. The last section brings to us the Ewings' views on speech readiness, articulation readiness, speech development and improvement in nursery and infant schools, the vowels and consonants in the speech of deaf children, rhythmic training, methods of auditory training and advice to prospective teachers of speech.

The book reflects what the Ewings choose to call the "genetic" approach, characterized by developing purposeful spontaneous speech which also is a "form of mental growth." Early emphasis on lip reading lays the groundwork for "speech" and "articulation readiness."

The book is aimed at students, teachers and parents of deaf children and here may lie its weakness. The trained teacher of the deaf must wade through a great deal of irrelevant material, perhaps significant for a parent, in order to get to the Ewing procedures for developing speech. And then the teacher is likely to find frequently repeated statements of principle, almost obscuring the few delineated procedures. Furthermore, one is not quite clear about the Ewings' views on such matters as systems of orthography for deaf children, the management of problems presented by the dynamics of the phonemes in contexts and methods of evaluating speech as enthusiastically and "objectively" as the testing of hearing is urged.

One minor criticism might be noted—that the National Research Council is not a "department of the Federal Government."

Incidentally, we are given timely views by these experienced and insightful educators on such issues as where the deaf should be educated and optimum class size. This book is not likely to be regarded as the definitive text on the development of speech in deaf children. As background material it is highly recommended.

S. Richard Silverman,
*Central Institute for the Deaf and Washington University*

AUDITORY DISORDERS IN CHILDREN: A MANUAL FOR DIFFERENTIAL DIAGNOSIS. By Helmer R. Myklebust. New York: Grune & Stratton, 1954; pp. 471. $6.00.

Under the single heading of auditory disorders Dr. Myklebust discusses the differential diagnosis of children who present the symptoms of lack of speech and lack of response to sound. He divides these children into four diagnostic categories: peripheral deafness, psychic deafness, aphasia, and mental deficiency. There are two aspects of the book which are of considerable clinical significance. The first is the grouping of all these disorders under one roof on the basis of the common symptoms of lack of speech and lack of response to sound. This makes possible a thorough and systematic differentiation. The second is the emphasis given to the limitations of audiometric data in the diagnosis of auditory disorders in children. Dr. Myklebust stresses that though such data are essential, they constitute only a part, and often the least differentiating part of the total data necessary for a differential diagnosis.

The book sets forth in detail three steps for differential diagnosis: first, the differential history, second clinical observation and evaluation of behavior, and third tests and examination procedures. The excellent discussion of the taking and interpreting of the differential history is one of the best such discussions available in the literature. That Dr. Myklebust is a careful clinical observer is evident in the discussion of the behavioral symptoms which differentiate the four groups. He is thorough, specific and for the most part clinically practical in detailing these characteristics. The discussion of aphasia in children is in particular a valuable and welcome addition to the literature. Typical of the author's clinical practicality is his calling this disorder aphasia rather than retreating into academic double talk such as "idiopathic language retardation" and the like. However, the statement that the diagnosis of aphasia can be made "only when the disorder is due to a cerebral lesion" is unfortunate (for the children presenting otherwise aphasic symptoms) since many examiners are certain to interpret this much more literally than the author probably intends. Also he suggests

considerably more diagnostic differentiation within the aphasia group than seems either necessary or possible.

In a final chapter the author makes recommendations for teaching and referral of these cases. These recommendations are very brief and much too general, especially as the aphasic and psychic deaf are concerned, leaving all but unanswered the ultimate question of what follows diagnosis. One feels that the author might have been specific as to the special centers where he has referred cases for remedial teaching since differential diagnosis has little purpose unless proper remedial measures follow.

In a number of instances at least a passing note should have been given to opposing viewpoints. Also the phrase "clinical experience suggests" is too frequently the only qualification of existing conclusions.

Despite shortcomings, the book is one of the more significant contributions in the field of speech and hearing in many years. One of the greatest needs in the field of speech and hearing has been for literature concerning differential diagnosis and teaching of children with impaired auditory and language ability whose problem was not deafness. This book has filled a part of that need. It is hoped that the remaining need—literature concerning the teaching of these children—may be filled soon and as adequately.

FRANK R. KLEFFNER,
*Central Institute for the Deaf*

PLANNED PREACHING. By George Miles Gibson. Philadelphia: The Westminster Press, 1954; pp. 140. $2.50.

In writing *Planned Preaching*, George Miles Gibson has entered a field in which little of direct import has been produced save in sporadic periodical articles. His avowed purpose is, in his own words, "to discuss the Biblical, theological, ecclesiastical, and personal resources available for constructive planning, and to offer suggestions as to ideas and methods, leaving to the reader the joy of his own creative work." In the opinion of this reviewer, he attains his objective in a remarkably inviting manner, adequately building the development of his theme upon three main convictions: the supreme importance of preaching as the central means of communicating to men the God-idea; the relatively high caliber of twentieth century preaching; and the realization that, despite this high level, there is still much room for improvement.

In solving the problem of improvement in preaching, the author advises the preacher to begin his planning with himself. He should recognize the discipline of wide appreciative study in all fields of human experience to assist his knowledge of the Bible. He should be keenly aware of the challenging issues of the day, especially of the theological awakening which characterized the time.

Gibson emphasizes the value of the long range and broad view in planning. He would have the preacher plan the new year's schedule "thinking in chunks rather than in fragments, from large purposes and themes to sermons, texts, topics, and illustrations," always building on a review of the last year's program. He recommends following the Christian Year, and is very specific in his suggestions on meeting the needs of the Calendar, at the same time amply recognizing the local and personal needs of the congregation and its traditions. Practical ideas on gathering and storing materials and actually building the planned sermon are included in this work, and there are some helpful suggestions on delivery.

There is nothing essentially new in this book. The author acknowledges his indebtedness particularly to the Yale Lectures, to the outstanding authors in the field of homiletics, to his parishioners, colleagues, and students. But in putting ideas in a fresh setting that breathes the invigorating atmosphere of the Michigan woods where it was created, the book is a worthy addition to a sparse field, and will reward the careful reader.

Gibson is well qualified to write the book. He has held pastorates in four metropolitan areas in the United States, has served as editor, has been Professor of Preaching at the McCormick Theological Seminary since 1949, has been guest lecturer at several seminaries, and is a frequent lecturer at preachers' conclaves.

While this book is written primarily for preachers, it is of value also to every teacher of public address who is generous enough to realize that preaching is oral communication and a specific form of public address.

CHARLES E. WENIGER,
*Seventh-Day Adventist Theological Seminary*

PREACHING. By Walter Russell Bowie. Nashville: Abingdon Press, 1954; pp. 217. $2.75.

Dr. Walter Russell Bowie is Professor of Homiletics in the Protestant Episcopal Theological Seminary in Virginia. He has been rector of influential churches and was Professor of Practical Theology and Dean of Students at Union

Theological Seminary in New York. In 1935, he delivered the Lyman Beecher Lectures on Preaching at Yale. His writings are extensive.

In this book, Dr. Bowie considers the nature of preaching; the man in the pulpit, the congregation and the message; the preacher's opportunity; resources for sermons; knowing the Bible; preaching from the Old and the New Testaments; relating theology to life; constructing and delivering the sermon.

Preaching is defined as "the making articulate of nothing less than the whole message that comes through a man's relationship to God and to his people." It is to begin, where all effective speaking begins, with "the effort to communicate to a group of people what one intensely believes and feels in order to interest, persuade, convince, and move." Preaching goes beyond other types of speaking in that the preacher is convinced that God has something to say through him—that the saving power of God has entered human history in Jesus Christ. In the message, the preacher is to bring together the needs of the congregation and God's saving truth.

The preacher's opportunity is to be mediator, pastor, and prophet. Intelligent thinking, observing, reading, and filing provide his major resources. The Bible is basic. In preaching the Old Testament, the preacher is to use common sense, to be honest, informed, constructive and confident. In preaching the New Testament, the preacher is to study it until he has an immediate awareness of Jesus. The major emphasis is always to be God's redemptive work in Jesus. Theology is to be related to life because what a man believes determines what he does. What is believed about God leads to what is to be expected of man.

Dr. Bowie maintains that sermons should be written. Clarity, directness, and variety are the marks of effective structure. Language ought to make the message clear, interesting, significant, vivid, and convincing. The preferred method of delivery is extempore with all of the naturalness, directness, and freedom of enlarged conversation.

Finally, the preacher is to stress the excellence in people as a reflection of the supreme virtue in Jesus and to help them overcome the evil in themselves with the faith that they are linked with Him who shall overcome the evil of the world.

Dr. Bowie's treatment of the *why* and the *what* of preaching is better than his discussion of the *how* to preach. His chapters on preaching from the Bible are rich in suggestion. His chapter on relating theology to life ably shows how the sufficiency of God fulfills the needs of people today. Although more thorough than the usual homiletics book, the chapters on composition and delivery seem incomplete. Dr. Bowie's own language usage is clear, interesting, most vivid, and often convincing. On the whole, his book is both instructive and inspiring.

EDMUND H. LINN,
*Andover Newton Theological School*

THE PSYCHOLOGY OF PERSONALITY. By Bernard Notcutt. New York: Philosophical Library, 1953; pp. 255. $4.75.

This author looks upon personality as a way of regarding everything an individual does. It includes his abilities (his acts regarded from the point of view of their efficiency); his disposition (his acts regarded from the point of view of their motives); his temperament (including such traits as emotionality, persistence, and impulsiveness), and his character (the way in which his motives are integrated, the manner in which he deals with conflicting demands, etc.) Since abilities, disposition, temperament and character are all reflected in one's speech adjustments, communication, and human relations, the book has a direct interest to readers of this journal.

Three main kinds of personality theories are treated: (1) trait theories which deal with the individual apart from his environment; (2) environmental theories which include the work of J. L. Moreno, Margaret Mead and other sociologists, (3) interaction and development theories which include Freud, Adler, Lewin, Murphy, Horney, and H. S. Murray.

The last chapter affords a concise summary of personality theory extending through 2,000 years from the Greek city state to the present divided world. The author gives no treatment of speech or language in the processes of human adjustment and collaboration. Those treatments of personality which are most directly relevant to understanding speech and communication, such as Fritz Hunkel's "We" psychology, and the work of the general semanticists are not included. Yet the volume has brought together in a systematic summary a very complex area to give speech students an overall picture of an important aspect of their work.

ELWOOD MURRAY,
*University of Denver*

## BRIEFLY NOTED

THE MIND AND FAITH OF JUSTICE HOLMES: HIS SPEECHES, ESSAYS, LETTERS, AND JUDICIAL OPINIONS. Selected and Edited with Introduction and Commentary by Max Lerner. New York: The Modern Library, 1954; pp. xlix+467. $2.45.

"Of course," Justice Holmes once observed in a lecture to Harvard undergraduates, "the law is not the place for the artist or the poet. The law is the calling of thinkers." That Holmes was a living refutation of his own dictum is clearly demonstrated in this collection of his speeches and writings. Holmes was a rare combination of intellectual toughness and artistic sensitivity, and he was no less a poet for being a clear and penetrating thinker.

In this book, originally published in 1943 and now issued as a Modern Library Giant, Max Lerner presents an excellent selection of Holmes' works, superbly organized. His extensive commentaries contain sufficient interpretation and background material to render the legal decisions meaningful to the layman. Holmes is strikingly portrayed as a legal innovator who remained a social and political conservative.

Of particular interest to the student of speaking are Holmes' occasional addresses. Passages from his speech on Marshall and the final paragraphs of "Law and the Court" and "Life as Joy, Duty, End" seem to this reviewer as deeply moving as anything in the literature of speech. Of especial current relevance, and scarcely less eloquent, are his opinions on the celebrated civil liberties cases of World War I.

BARNET BASKERVILLE,
*University of Washington*

THE PREACHER AND HIS AUDIENCE. By Webb B. Garrison. Westwood, New Jersey: Fleming H. Revell Company, 1954; pp. 285. $3.00.

This book for ministers is unique, in that it focuses primary attention upon the listener.

The chapters deal with the need for this listener-centered approach; the motivation of preacher and listener; the communication of meaning; attention-factors; problems of style; sources of materials; form and order (organization); the illustration; humor; emotional factors in persuasion; visual elements; and plagiarism. As this listening of chapters makes evident, here is material new to many ministers and pertinent to all.

The strongest chapter is "The Communication of Meaning," which explains the rudiments of semantics and General Semantics, perception, association, attention, and the means of polarizing an audience. The chapter on illustrations helpfully explains the analogical character of all illustration and the consequent need of relating all support materials to the listener's vital experience. The treatment of humor is likewise penetrating and listener-centered.

The author's style is clear and lively. The bibliographical notations are varied, numerous and helpful. However, the organization of the book is rhetorically infelicitous, and the canon of *invention* is neglected.

Therefore this book is useful as collateral reading, to supplement the typical subject-centered book on preaching. But it is not an adequate textbook, and the modern Broadus has yet to be written.

JOHN J. RUDIN, II,
*Divinity School, Duke University*

SERMONS PREACHED AT HARVARD. By Willard L. Sperry. New York: Harper & Brothers, 1953; pp. 188. $2.50.

The late Willard L. Sperry was Dean of the Harvard Divinity School for thirty-one years. He was an able writer, teacher, and preacher. This book merely underlines that fact. It accepts as a premise the "unsettled state of our world and the consequent perplexities in the lives of individuals." Although addressed primarily to the widespread skepticism in college circles, the thought-provoking and deeply religious sermons are of universal appeal. Such themes as "The Nature of Faith," "Living in Difficult Times," and "Life Eternal" are treated simply and vividly. In thought and language, these sermons represent liberal American Protestantism at its best.

EDMUND H. LINN,
*Andover Newton Theological School*

CHORAL READING FOR WORSHIP AND INSPIRATION. By Henry J. Heltman and Helen A. Brown. Philadelphia: The Westminster Press, 1954; pp. 64. $1.00.

The volume includes a brief introduction and fifty-eight arrangements of graded selections for groups of varied ages. Material, as the title indicates, has been chosen for worship and inspiration, and includes selections from the Bible, juvenile verse from representative authors, and a number of well-known selections from

Christina Rossetti, Longfellow, Tennyson, Emerson, Van Dyke and others. The arrangements have been helpfully grouped for special days: Children's Day, Christmas, Easter, Thanksgiving, as well as for special emphasis—Missions, Patriotism, Prayer, Praise.

Occasionally pauses have been indicated within thought-units rather than between them, and more attention to principle and theory would have been helpful; but the small collection will be welcomed by church school leaders, camp directors, and others who are seeking fresh material and a group approach to devotional activities.

LOUISE ABNEY,
*Kansas City Junior College*

THE POETRY OF DYLAN THOMAS. By Elder Olson, with a Bibliography by William H. Huff. Chicago: The University of Chicago Press, 1954; pp. v+163. $3.25.

Fascinated but uncomprehending readers of the late Dylan Thomas now have available a readable, close examination of his poetry. Its six chapters deal with Thomas's subject matter, his narrative and dramatic techniques, his language devices, his symbols and metaphors, and conclude with a detailed explication of the "Altarwise by owl-light" sonnets, read as a sequence. There is an appendix which paraphrases five poems, another which glosses some difficult terms encountered in the *Collected Poems*, and a useful bibliography divided into works by and about Thomas, arranged chronologically. Finally, there are notes and a short index of the poems cited. This is the best study yet published of an increasingly important poet.

GORDON LEBERT,
*Washington University*

ORAL COMMUNICATION. By Donald C. Bryant and Karl R. Wallace. (Second edition). New York: Appleton-Century-Crofts, Inc. 1954; pp. ix+310. $3.00.

In the preface Bryant and Wallace call this second edition of *Oral Communication* their "shorter" book, shorter that is than their *Fundamentals of Public Speaking*. Yet, consisting as it does of 310 large royal octavo pages, *Oral Communication* is of ample length for the short course in public speaking for which it is designed. Throughout, the exposition of principles is generous and clear, never degenerating to mere prescription of costive handbook or manual.

The chapter arrangement is admirable. After orienting the student to public speaking as a study, the authors then set forth the minimal pattern for a speech, take up the problem of stage fright and proceed logically through the further concerns of subject, organization, development of clarity and interest (including an entire, and very excellent, chapter on visual materials), delivery and use of the voice. Finally, there are chapters devoted to persuasive speaking, language, occasional speaking, group discussion and parliamentary procedure. An appendix contains seven well-chosen speeches for study and reading aloud.

*Oral Communication* is a solid well-written book, the product of extensive teaching experience and mature scholarship in the field of rhetoric. It is, one may add, an attractive book, amply illustrated, and for these inflated times very modestly priced.

CULLEN B. OWENS,
*University of New Mexico*

COLLECTIVE BARGAINING: NEGOTIATIONS AND AGREEMENTS. By Selwyn H. Torff. New York: McGraw-Hill Book Company, 1953; pp. ix+323. $5.50.

This volume presents a very thorough and well written analysis of the historical background, legal status, issues to be negotiated, and the administration and enforcement of collective bargaining agreements. It provides, in the author's words, a "sober and objective appraisal of the collective bargaining process." For the student of labor economics or industrial relations, the book fills a real need.

The speech profession would be interested in this subject primarily as speech plays a part in negotiations leading to or administering agreements. In this respect, the treatment supplies excellent background understanding of the total process of collective bargaining, but it does not stress problems of discussion or interview method, nor does it consider to any extent principles of discussion to be applied in the collective bargaining situation.

HAROLD P. ZELKO,
*The Pennsylvania State University*

THE TECHNIQUES OF SUPERVISION. By Alfred R. Lateiner in collaboration with I. E. Levine. New London, Connecticut: National Foremen's Institute, Inc., 1954; pp. xv+207.

Of primary interest to the supervisor in industry and particularly to the new super-

visor, this book should prove of peripheral interest to those members of the speech profession who conduct classes for men in industry. It does not deal with speechmaking at all and with conference methods only in passing, for Mr. Lateiner correctly assumes that most of the supervisor's activity will be directed toward handling individuals as individuals. This distillation of the author's wide experience in training supervisory personnel should prove to be of value to those for whom this book was intended.

CHARLES DANIEL SMITH,
*Syracuse University*

REPRESENTATIVE MODERN PLAYS: BRITISH. Edited by Robert Warnock. Chicago: Scott, Foresman and Company, 1953: pp. 710. $2.50.

A companion volume to the earlier *Representative Modern Plays: American*, this collection includes plays by Barrie, Shaw, Galsworthy, Synge, O'Casey, Maugham, Coward, Eliot, and Fry. Allowing for the usual personal preferences as to which plays are "representative" of Shaw, say, or of Barrie, the reviewer can report a lively and well-balanced selection. The inclusion of *Crichton* under the category of "the problem play" (e. g., along with *Loyalties*) may, however, seem forced to some students. The introductory matter is everywhere clearly and interestingly presented, with a maximum of detail devoted to the actual writings in the plays and to their thematic or ideational content, and with a minimum devoted to theatrical or aesthetic form and style.

H. D. ALBRIGHT,
*Cornell University*

TWENTY-ONE YEARS WITH CHILDREN'S THEATRE. By Charlotte B. Chorpenning. Anchorage, Kentucky: The Children's Theatre Press, 1954: pp. xiii+112. $3.50.

Mrs. Charlotte B. Chorpenning has long spoken and written with authority in the area of children's theatre. Her delightful plays, directed by Mrs. Chorpenning at the Goodman Children's Theatre in Chicago, have formed a contribution of great value to the field.

In her new book, *Twenty-One Years With Children's Theatre*, a further contribution gains added emphasis. Mrs. Chorpenning has consistently built for children's theatre a basic philosophy. The concepts through which her own work achieved its stature are shared with the reader of this book, which is well illustrated with scenes from her Goodman productions. Throughout, one finds expression of a nice sense of responsibility to the audience.

The divisions of the book are entitled: "How the Children Taught Me," "How I Used What the Children Taught Me," and "My Class in Writing for Children's Theatre." This topical division leads to some repetition though never to the point of dullness.

These memoirs may be read with profit by all associated with the theatre. The actor, the director, the playwright, the business manager, and the stage manager, the house manager, the teacher, and members of sponsoring groups will find answers to puzzling questions. It is pleasant and encouraging to greet this new addition to the expanding literature of children's theatre.

LAURA F. WRIGHT,
*Alabama College*

THE JEALOUS CHILD. By Edward Podolsky. New York: Philosophical Library, 1954: pp. ix+147. $3.75.

According to the author, this book is a consideration of the physical, emotional, social and economic conditions which result in jealousy in children. In fewer than one hundred fifty pages divided into twenty-five chapters, four of which introduce and conclude the topic, he discusses how jealousy develops and how it can be resolved in each of twenty-one specific instances. Chapters on broader topics would require less repetition, hold more interest, and leave the reader more aware of some of the author's fine general principles for alleviating jealousies and restoring emotional equilibrium in children.

Experienced speech and hearing therapists will be disappointed, for awkward wording, omissions, and confusion of terminology in the discussion of types of speech and hearing disorders, their causes and therapies decrease the value for the layman. The bibliography, which contains no references strictly from the field of speech and hearing, partially explains the author's difficulties in discussing the topic.

JEAN CONYERS ERVIN,
*University of Connecticut*

EDUCATING THE SUB-NORMAL CHILD. By Frances Lloyd. New York: Philosophical Library, 1953. pp. vii+148. $3.75.

This book, which is based on the experiences of the author as head of a school for educationally sub-normal children, is a worthwhile contribution to a field in which little is avail-

able. The author considers the educability of mentally handicapped children and aims and procedures in educating them. Of special interest is the consistent emphasis upon speech. She describes curriculum and methods of teaching based on the belief that social readiness lags until speech begins to develop and that anti-social habits tend to disappear only with the development of speech. She clearly indicates the procedure for building speech readiness through clay modeling, painting, and other creative activities, and for progressing from creative activities to conversation, storytelling, puppetry, dramatization, expression accompanying music, reading, and number work. She recommends that all educational and social training be done through language. Case histories reveal greater security and better personal and social adjustment in educationally sub-normal children.

JEAN CONYERS ERVIN,
*University of Connecticut*

THE MACMILLAN MEDICAL DICTIONARY. Edited by Sir Cecil Wakely. New York: The Macmillan Company, 1953; pp. vii+471. $6.95.

This dictionary provides for all terms included both derivation and definition. Most definitions are short and concise. For some terms where authoritative definitions may differ, comparative definitions are provided, *e.g.*, the definition of aphasia compares Head and Goldstein. Instances of such comparisons, however, are too infrequent and incomplete. For broad category terms, encyclopedic sections are provided: *e.g.*, muscle, ten pages; nerve, eight pages. Definition of psychological terms is weak with many such definitions being so literal as to be obsolete, e.g., psychometry, "the measurement of the time occupied by mental processes." Although terms included are up to date, many of the definitions seem more appropriate for 1935 than for 1953. In this reviewer's opinion this publication represents no improvement over any of the standard medical dictionaries already published and is inferior to several of them.

FRANK R. KLEFFNER,
*Central Institute for the Deaf*

## BOOKS RECEIVED

AFRICA: THE RACIAL ISSUE. Edited by Joan Coyne Maclean. The Reference Shelf, Volume 26, Number 1. New York: The H. W. Wilson Company, 1954; pp. 198. $1.75.

FREEDOM AND LOYALTY IN OUR COLLEGES. Edited by Robert E. Summers. The Reference Shelf, Volume 26, Number 2. New York: The H. W. Wilson Company, 1954; pp. 214. $1.75.

SOCIAL AND POLITICAL FORCES IN THE ENGLISH REFORMATION. By Convers Read. Houston: The Elsevier Press, 1953; pp. 88. $2.00. "The Break from Rome," "The Anglican Establishment," and "Puritanism" form the three chapters of this volume. The studies here presented were originally given in the 1952 Rockwell Lectures of Rice Institute.

LITERARY HISTORY OF THE UNITED STATES. Edited by Robert E. Spiller, Willard Thorp, Thomas H. Johnson and Henry S. Canby. (Revised edition). New York: The Macmillan Company, 1953; pp. xxii+1456. $6.75. A single volume edition of the LHUS which retains, without alteration, the textual material of the first edition but omits the content of the bibliographical volume. The chapter on "The Orators," by Professor Harding, Hunt and Thorp, is of course included. A bibliographical essay and a brief new chapter, "Postscripts at Mid-Century," have been added.

GEORGE GISSING: GRAVE COMEDIAN. By Mabel Collins Donnelly. Cambridge: Harvard University Press, 1954; pp. viii+245. $4.50. A first complete study of the novelist, in which the author endeavors to describe Gissing's "shifting attitudes and activities—his campaign against prudish English publishers, his biting criticism of the "new barbarism," his adventures in Radicalism and Positivism, his final studied conservatism."

THE MASKS OF JONATHAN SWIFT. By William Bragg Ewald, Jr. Cambridge: The Harvard University Press, 1954; pp. 203. $4.50. "The artistic guises which Jonathan Swift assumed—Bickerstaff or Gulliver, for example—why he took such poses, how common a literary practice it was in those times, what connection there is between Swift's irony and his use of masks."

WILLIAM JENNINGS BRYAN AND THE CAMPAIGN OF 1896. Edited with an Introduction by George F. Whicher. Boston: D. C. Heath and Company, 1953; pp. ix+109.

$1.10. An anthology of background readings, selected by the Department of American Studies at Amherst College, for the Heath *Problems in American Civilization* series. Contents include Hamlin Garland's "Under the Lion's Paw," Vachel Lindsay's "Bryan, Bryan, Bryan, Bryan," and selections from writings of Washington Gladden, Herbert Croly, J. Laurence Laughlin and Henry Steele Commager.

THE ACHIEVEMENT OF AMERICAN CRITICISM: REPRESENTATIVE SELECTIONS FROM THREE HUNDRED YEARS OF AMERICAN CRITICISM. By Clarence Arthur Brown. New York: The Ronald Press Company, 1954; pp. xxii+724. $7.50. "This volume is the first to offer representative selections of American literary criticism from its beginnings up to and including contemporary criticism. It is designed as a text in literary criticism courses and as a supplementary volume in the study of American literature."

BROTHER TO DRAGONS: A TALE IN VERSE AND VOICES. By Robert Penn Warren. New York: Random House, 1953; pp. xii+230. $3.50.

HUMANISM AS THE NEXT STEP. By Lloyd and Mary Morain. Boston: The Beacon Press, 1954; pp. vi+118. $2.00. "Humanism is the most rapidly growing religious movement in America today. . . . It is the scientific point of view applied to ethical and religious questions."

THE MOON IS SHINING BRIGHT AS DAY. Edited by Ogden Nash. Philadelphia: J. B. Lippincott Company, 1954; pp. x+177. $3.00. An anthology, edited and with a foreword by Ogden Nash, which presents a collection of "not too serious" poems for boys and girls.

THE SCRIBNER TREASURY. Introduction and Notes by J. G. E. Hopkins. New York: Charles Scribner's Sons, 1953; pp. x+689. $5.00. Twenty-two "classic" tales and long short stories published by Scribner between 1881 and 1932.

BETTER READING IN COLLEGE. By Martha Dallmann and Alma Sheridan. New York: The Ronald Press Company, 1954; pp. v+308. $3.00. A book designed to "accomplish two major purposes. First, it aims to give college students a sound basis for the analysis of their reading habits and to explain the skills which they must acquire in order to improve their reading ability. Secondly, it provides suitable exercise material for the development of these skills. . . ."

VIEWPOINTS: READINGS FOR ANALYSIS. Edited by T. A. Barnhart, William A. Donnelly and Lewis C. Smith, Jr. New York: Prentice-Hall, Inc., 1954; pp. xi+456. $4.25. Contemporary essays, with projects and exercises, for use in courses in composition, communication or rhetoric.

FORM AND THOUGHT IN PROSE. Compiled and Edited by Wilfred H. Stone and Robert Hoopes. New York: The Ronald Press Company, 1954; pp. x+748. $4.00. A reader for the college composition course. The editors' aim is to "cultivate the student's ability to read critically, think consistently, and write clearly."

THE CREATIVE READER: AN ANTHOLOGY OF FICTION, DRAMA, AND POETRY. By R. W. Stallman and R. E. Watters. New York: The Ronald Press Company, 1954; pp. xv+923. $5.00. An anthology designed for introducing literature to first- and second-year college students; and according to the prefatory note, "distinguished from other anthologies by providing materials for studying literary works in relation to the creative process by which they came into being. . . ."

COLLEGE ENGLISH ESSENTIALS: A HANDBOOK. By Frederick A. Manchester. New York: Appleton-Century-Crofts, Inc., 1954; pp. xxiv+427. $2.65.

# SHOP TALK

LOREN REID, *Editor*

THIRTY-EIGHT MILLION young citizens started to school last month—the most important statistic we have run across in a summer's reading. Almost one out of every four Americans is now attending classes in some school, college, or university. U. S. Commissioner Samuel M. Brownell estimates that the elementary schools will have 1,473,000 more pupils this fall than last, while high schools will have 219,000 more and colleges 89,000 more. The Commissioner's figures spotlight the magnitude of the job confronting all teachers.

We want to send a special greeting to those who this autumn are in charge of a classroom for the first time. Teaching is a kind of royalty, and as the newly-crowned monarchs step into their several classroom-kingdoms and survey their new domains, we want them to feel that they are envied by all of us. Nothing exists quite like young teachers, fresh from campuses where they have been exposed to the Latest and Best, full of new ideas jet-assisted with the explosive power of Enthusiasm. Beginning teachers will not do all their finest teaching in the first year, but they will do some of it; what mistakes they make will be the sort that are the easiest to forgive, whereas their great virtues of energy and incandescence will shine like a straight-A report card in a dean's office.

We read for the first time the other day two little books: *Heaven in My Hand*, by Alice Lee Humphreys, published in 1950 by John Knox Press, Richmond, Virginia, and now in half a dozen printings; and *Angels in Pinafores*, same author and publisher, issued only last February; both fine mixtures of sentiment about youngsters, with just enough spoofing to delight almost any teacher. We think they belong in a library respectfully close to Kahlil Gibran's *The Prophet*. Another fine book, filled with reminiscences of great teachers, is *Unseen Harvests*, by Claude M. Fuess and Emory S. Basford, and published by The Macmillan Company. Beginners will find these volumes helpful when the going gets rugged. Still better are those sterling publications, *The Q J of S* and its sister journal, *The S T* : modesty forbids mentioning their titles, though we will say they are full of ideas about managing public speaking, debate, fundamentals, dramatics, and speech correction, and provided practically at cost by that old philanthropist, the Sp--ch Asso-i-tion -f Am-r-ca.

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BEFORE YOU BEGINNERS have been in the business a week, your boss will start beating the drums for your state teachers convention. You ought to go, if for no other reason than to celebrate your being on the payroll by shopping the convention city for a fur coat or a new suit; goodness knows you need one after the strain of getting yourself educated. What we really wanted to mention, however, was the national convention of SAA at the Conrad Hilton Hotel, Chicago, December 28, 29, and 30. Committees have been working on the meeting all summer and fall, making countless preparations for your arrival. The writers of your textbooks will likely be there; you will,

therefore, have a magnificent opportunity to take them by the hand, and comment sharply on their product.

Other features of national conventions are likely to go unmentioned elsewhere, and since they are sometimes not fully appreciated by experienced teachers, much less by beginners, we want to note them here. The program always includes the practical along with the theoretical: you will therefore find demonstrations, exhibits, displays, and entertainment features in abundance. There will also be one or more reading hours by distinguished teachers of interpretation; someone will likely direct a play, take it apart, and put it back together again; actual classes with their teachers may visit convention headquarters, for a demonstration of teaching procedures; clinicians and counsellors will also have matters to present. You should also attend the theoretical discussions, wherein new trends are held to the light of incisive criticism; strangely enough, sometimes, a word is worth a thousand pictures. You may also want to visit the Association's appointment desk where those wanting new positions and those seeking new teachers can arrange for interviews. And so it goes. Two thousand people will likely be present, and you might as well come along.

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AT THE REQUEST OF Waldo Braden, who carries the responsibility of this and many future conventions, we visited, one pleasant August day, the spanking-new Statler Hotel in Los Angeles, the site of the 1955 gathering. With unerring instinct sharpened by visits to a hundred previous convention hotels, we found the office of the Sales Manager almost without having to ask anybody. At Los Angeles he is Dick Hewitt, for eighteen years with the Statler organization, and a friendlier man would be hard to find. He took us through the convention layout—dozens of fine meeting rooms, with registration, exhibit, and lounging space, all on one floor, and never a pillar to mar a sight line.

We had not planned seriously to attend the 1955 convention in Los Angeles—it is ever so much farther from East to West than from West to East—but an hour with Dick Hewitt made a believer out of us. We are now going to make a 10-day trip out of it, and may even stay over to see the Bowl game. The Rose Bowl, that is. Moreover, we like the flavor of these Western meetings. As Dick took us through the meeting rooms, we lingered in the big ballroom where the Dancemasters of America were holding what was apparently a business session. We saw five hundred attractive and shapely men and women, in shorts or slacks, standing in neat rows, practicing a new dance step called the London cuddle. It all seemed very useful and helpful, and while we are not used to this sort of business meeting, we feel we could learn new ways in a hurry. We don't have any idea that Vice-President Tom Rousse has scheduled the cuddle for the Chicago meeting, but we would like to return to our original theme anyway, and urge our new friends and old-timers to attend each and every national convention. On another page of this issue you will find other and soberer estimates of the 1954 program, and within three or four weeks you will find convention literature and reservation cards in your own mail box.

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HOW CAN ONE COMMENT on the passing of Northwestern's great professor, Lew Sarett?

Thousands knew him better than we did, though at this moment a few personal memories stand out sharply indeed. We first met him thirty years ago in a beginning public speaking text, as the author of a little poem called "The Loon"; the text in which this selection appeared was by Woolbert, and the teacher was Ryan, so three illustrious names came together at one impact. In Ryan's hands what started out as a simple exercise in voice quality ended up as a moving analysis of thought and feeling and imagery, and a tribute to a distinguished poet of the West. Eventually we met Lew Sarett in the flesh, at a national convention, and found him then, as in subsequent brief encounters, ever kindly and encouraging. When the national office was at Columbia we had many letters from him, mostly in the form of references for his students; his notes were carefully written and filled with generous appraisal. We knew him as the author of widely-studied textbooks, and as a man whose life had been touched by sorrow as well as by good fortune. We hope every one reads the gracious and sensitive tribute that appears at the end of this department.

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AN ADDRESS well worth reading is that entitled "Can Higher Education Survive?" delivered in

November, 1953, before the Conference of Deans of Southern Graduate Schools by Dean Richard Joel Russell of Louisiana State University.

Dean Russell, a distinguished scientist as well as a graduate dean, quotes statistics from many sources to suggest the problems now confronting higher education. One is the shortage of teachers: 2,000 at present, with a need for 15,000 new faculty members by 1960. Other statistics deal with faculty salaries, indicating bluntly that professorial salaries have not even kept up with inflationary trends, much less with salaries in other professional fields.

"There are ways to save higher education," he states; "the most effective must go to the heart of the problem and correct the faculty salary situation." Beginning salaries, he correctly points out, are not nearly so discouraging as those at the median and the ceiling. Those who enter some professions, or become a part of industrial corporations, may look to a salary in excess of $40,000 a year; but for those who enter college teaching the picture is grimmer: "after years of successful service at modest stipends those who reach the full professorship have less than a 30 per cent chance of receiving a salary as high as $8,000."

Accordingly he urges—and the whole argument merits reading—the creation of a large number of distinguished professorships at salaries of between $25,000 and $40,000. "This would introduce into academic life a possibility of attaining financial rewards somewhat in keeping with those in other fields." In addition a number of increases should be provided in order to create a large group of salaries in the $10,000 to $15,000 range. A thousand professorships in the first category, and ten thousand in the second, would add $100 million annually to the $2.5 billion representing the normal operating cost of colleges and universities; relatively not a large sum in the economic life of a nation which, Dean Russell observes, provides corporation profits of some $15 billion a year.

Dean Russell's stout voice is by no means the only one being heard on this subject. The National Education Association is concerned in similar fashion with the salaries of public school teachers. At its summer conference in Madison Square Garden, NEA plugged for annual salaries as high as $9,000 for M.A.'s of fifteen years' experience. "Means must be found," says NEA, "to increase salaries to levels which will retain competent teachers . . . and attract persons of outstanding ability."

Providing increases for 11,000 faculty people, or raising the public school ceiling to $9,000, is only a part of the financial problem. But figures like the above need to be discussed until they lose their novelty and begin to stand out for what they actually are: modest appraisals of the real value and worth of competent teachers.

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THE AUDIO-VISUAL AIDS SERVICE of San Jose State College, San Jose, California, invites schools to send, on permanent loan, tape recordings of readings from literature. Whenever possible, recordings should be made on a single-track, half-hour tape, at 7.5 inches per second; and selection, author, reader, institution where recorded, and date of recording should be announced on the tape and written on the cover of the box as well.

Anyone may send for any tape on the list. Simply mail a blank tape or tapes, enclosing a request for the tape wanted and stamps sufficient for return postage. The copy will be made and sent immediately.

Following are the tapes now available:

1. Gravediggers' Scene, *Hamlet*, read by Lee Emerson Bassett, professor emeritus, Stanford University.

2. Program presented at W.S.A. convention, 1953; Jeffers, Sandburg, E. E. Cummings and others, read by Janet Bolton, Occidental College.

3. Enoch Arden, read by Leonard Ecker, graduate student, Michigan State College.

4. Lecture-recital of selections from A. E. Housman, read by Garff Wilson, speech faculty, University of California.

5. Selected poems of John Neihardt, read by Dr. Neihardt, University of Missouri.

6. Selected Readings from the Bible, Maxwell Anderson, S. V. Benet, J. W. Johnson, read by Joyce Osborne, undergraduate, San Jose State College.

There is also available a tape recording of Professor Bassett's address, "From Doghouse to Doctorate," delivered at the 1949 convention of the Western Speech Association. In this address Professor Bassett impersonates the nineteenth-century elocutionists.

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ADD TO NOTES about oral interpretation the announcement of the coming season of the Readers Workshop of the University of Washington. On October 18 the program of readings deals with Gertrude Stein; November 15, *Women of Trachis* by Sophocles; December 6, W. B. Yeats; January 31, poems by Rimbaud, Apollinaire, and René Char; February 14, *Job;* March 7, *Timon of Athens;* April 11, *Cain;* May 9, Walt

Whitman. Bernard J. Goldstein is director of the series.

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THE UNIVERSITY OF PITTSBURGH inaugurates an expanded program of speech services under a $76,225 grant from the Pittsburgh chapter of the United Cerebral Palsy Association. In addition, the Association has given the University $10,000 to remodel existing space to house the new program. Jack Matthews, head of the speech clinic, is in charge of the new development.

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TWENTY-FIVE MINISTERS and lay leaders met for a Religious Broadcasting Workshop, August 16-September 3, at the School of Religion, Butler University, Indianapolis. These ministers came from different states and countries, one from the Phillippines and one from Canada.

After a one-week emphasis in radio, those interested had the opportunity for a two-week television workshop. WFBM-TV permitted the ministers to use a fully-equipped station for nine mornings. The ministers operated cameras and boom mikes, worked in the control room, and produced a live half-hour show for the station.

The Workshop was sponsored by the graduate theological seminary and was directed by Alfred R. Edyvean, head of the Speech, Radio, and Drama Department. Faculty members included Rev. Charles Schmitz of the Broadcasting Film Commission, Charles Hunter of Northwestern University, Anne Griffen of Columbia College, Wm. F. Kinser of Indiana University, John Shaw of WFBM-TV, Wm. Shepler of WFBM-TV, The Rev. Leroy Hoddap, The Rev. Orval Austin, and Nelson Price.

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THE SPEECH AND HEARING CLINIC of the University of Missouri conducted its fourth annual speech clinic for children during the summer session. Roberta Roller, speech therapist at the Lee's Summit public schools, served as supervisor of the clinic under a grant from the Altrusa club of Columbia.

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THE SPEECH COMMUNICATIONS LABORATORY at the University of Washington has been organized to deal primarily with experimental problems in public address and discussion at the graduate level. At this time its focus is mainly upon investigations relating to speech content and conditions of audience receptivity. Studies have been reported on the effectiveness of repetition in both oral and printed media for recall. Exploratory investigations designed to improve the construction of reliable rating scales have been completed, and other studies are under way to test validity. The laboratory is applying psychometric and sociometric procedures to a wide range of speech applications. Orville I. Pence is director of the laboratory.

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ADELPHI COLLEGE sponsored a series of workshops and demonstrations during the last summer session, including a summer theatre workshop, a children's theatre workshop, and a speech correction workshop. The Children's Theatre of the College also presented a series of Saturday demonstrations during June, under the general heading of "The Arts and Children."

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THE UNIVERSITY OF VIRGINIA and Mary Washington College, Woman's College of the University, have announced a cooperative program in speech correction and audiology which will make it possible for undergraduates at Mary Washington College to spend their fourth year in residence at the University of Virginia to complete a major in speech correction and audiology. In addition to the academic program, students will do supervised therapy work in the Speech and Hearing Center at the University which now maintains a staff of three persons under the direction of James M. Mullendore.

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THE GRADUATE SCHOOL OF EDUCATION at the University of Virginia instituted, during the summer session of 1954, companion courses in professional speaking and in professional writing. Designed primarily for public school administrators, the professional speaking course was taught by J. Jeffery Auer, chairman of the Department of Speech and Drama, and the professional writing course was taught by Hollis A. Moore, Jr., associate editor, *The Nation's Schools*.

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THE UNIVERSITY OF ALABAMA Department of Radio and Television has become the temporary home of Radio Station WTBC, Tuscaloosa, Alabama, which suffered total loss of its studios and broadcast equipment in a fire on June 15. In an effort to assist Radio Station WTBC overcome its broadcasting problems, the University has made available, on a rental basis, the studios and equipment of WABP, the student-operated station which does not broadcast during the summer months.

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TOGETHER WITH CHANGES affecting the functions of the Writing, Speech, and Drama Department, the Johns Hopkins University relin-

quished its sponsorship of the Children's Educational Theatre in June.

Johns Hopkins was one of the first universities in the country to utilize child and teacher training through drama in the school and community. Under its sponsorship, the Children's Educational Theatre increased its membership from 40 to 125 children, and with the assistance of 275 student teachers, produced 475 performances of 160 plays for children and young adults from October, 1943, to June, 1954.

Staff assistants have included: Walter Preston, of the Vagabond Theatre and WMAR-TV; Janet Feinblatt Elby, now assistant director of the Children's Theatre of Washington, D. C.; Marilyn Hurley, assistant director; and Lewis Goldstein, a freshman at Johns Hopkins, technical director of the Children's Theatre.

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THURSTON E. DOLER, executive secretary of the Intercollegiate Forensic Association of Oregon, reports that the fall meeting was held on September 25 at Eugene with the University of Oregon as host. The Willamette Valley Forensic Institute will be held on October 30 at Lewis and Clark College in Portland. Discussion sessions for the forensic directors and a practice tournament for the students will constitute the program for the Institute.

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THE PACIFIC FORENSIC LEAGUE held its 30th Annual Conference on the Oregon State College campus April 20, 21, 22, and 23. In the forensic competition, restricted to one team or individual, Stanford University won the extempore speaking contest; the University of Idaho, the after-dinner speaking contest; the University of Southern California, the oratorial contest; and the University of Oregon, the debate series. A non-competitive discussion sequence was held also during the Conference. Earl W. Wells was president of the League this last year and will be succeeded by A. E. Whitehead, director of forensics at the University of Idaho, where the Conference will be held in 1955.

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NINE DRAMA STUDENTS from the University of Southern California formed a theatre company to put on nightly performances at the El Encanto Playhouse on Catalina Island throughout the summer season. Especially popular were old-time melodramas. The response of Island vacationers and the local press was so favorable that plans are being considered to make the theatre an annual enterprise.

THE NATIONAL CONTEST in public discussion this year will deal with the topic, "How can the American educational system best meet the needs of our society?"

All colleges and universities in the United States are eligible to participate. A student "team" consists of four or five students, who must be full-time undergraduates. Entries should be sent to Dr. Wayne N. Thompson, University of Illinois, Navy Pier, Chicago 11, Illinois, by November 15, and the tapes should be ready for shipment by December 1. The entry fee is two dollars.

The contest consists of preparing a twenty-five minute round table and recording it on single-track sound recording tapes at a speed of 7½ inches per second. These tapes are judged in regional centers with winners advancing to semi-final and final contests. Last year the University of Texas was first; Bates College, second; and Iowa State College, third. Additional information may be secured by writing to Dr. Thompson.

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THE SPEECH CORRECTION division of the Saint Louis University Department of Speech has expanded its facilities for clinical work by the addition of three new clinic rooms, and plans a wider area of service to the University Schools of Medicine and Dentistry as well as to private hospitals and doctors in the metropolitan area.

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DURING THE SUMMER the national office of SAA has supplied several large orders of back issues of the *Journal* and *Speech Monographs*. Hardly a day goes by without one or two inquiries from libraries about the availability of missing issues. On August 10 the office shipped an order of seven volumes of the *Journal* to a teachers college in New South Wales.

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THE INDIANA UNIVERSITY Speech and Hearing Clinic has expanded its Ph.D. program to offer work in the area of speech pathology. Dean Williams, who came to Indiana University from the University of Florida, has been added to the staff as a specialist in the area of stuttering.

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A SPEECH AND HEARING center is being developed at the Indiana University Medical Center in Indianapolis, where special space has been constructed for the clinic's use in a wing of the Rotary Convalescent Building. The new clinic is being developed to help physically handicapped individuals and to further training for students. New staff members in charge of the center are Francis Sonday, Indiana University

graduate, who received his graduate training at Northwestern University and has had experience in the field at Walter Reed Hospital; and Carl Fuller, who also received his graduate training at Northwestern.

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THE FIFTH NATIONAL Dramatic Arts Conference was held at Indiana University June 21-26. Celebrating the 25th anniversary of the National Thespian Society, the Conference drew approximately 1000 representatives from 29 states and Canada for discussions, workshops, and speeches by celebrities, including Miss Emily Kimbrough, author of *Our Hearts Were Young and Gay*, Margo Jones, director of the Dallas Repertory Theatre, and Madelyn Pugh, Indiana University graduate, and one of the writers of the *I Love Lucy* program.

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SPEECH TESTS for the entire freshman class will be conducted during the first semester of this year at the University of Delaware. The testing is being done at the request of the University Committee on Oral and Written Communication to determine what students most need speech courses. Results of the testing will be made available to advisers of students in all the schools of the University. C. Robert Kase is chairman at Delaware.

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SHAKESPEARE will be the theme of the annual Dramatic Conference to be held in the fall by the University of Delaware Dramatic Center in cooperation with the Delaware Dramatic Association. The Conference will coincide with a statewide campaign to interest students in the American Shakespeare Festival Theatre and Academy. The program will feature discussions on the staging of Shakespeare, radio, television, and reading performances, and a production of *The Taming of the Shrew* by the Arden Players Guild.

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CONTRIBUTORS TO THE *QJS* should remind themselves that our basic authority on style, *The MLA Style Sheet*, has just been issued in a revised edition, and that it now sells for twenty-five cents, not for ten cents as of yore. Copies may be ordered by addressing John Fisher, Treasurer, Modern Language Association of America, 6 Washington Square North, New York 3, New York.

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A NEW SPEECH COURSE is being offered at the University of Colorado this fall: "Speech for the Classroom Teacher." For several years the speech division of the English department has administered speech tests for all education majors, and this course is the result of a need on the part of the College of Education for speech proficiency for their majors. This course will be taught by Thorrel Fest and Charles Castillo.

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THE UNIVERSITY OF COLORADO will be host on October 28 to 30 to the Rocky Mountain Forensics League, which includes nine schools in the area. In October the University is holding a one-day workshop for directors of speech activities as part of the program for the Colorado Speech League. During the last part of October and the first part of November the University will sponsor two discussion and forensic clinics for high school students and teachers, one to be held at Colorado Springs and the other at Grand Junction.

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THE 1954 ANNUAL MEETING of the Children's Theatre Conference was held at Michigan State College, East Lansing, on August 23-28. Workshop sessions on creative dramatics were held under the leadership of Winifred Ward, professor emeritus of Northwestern University and author of texts on this subject. The costume workshop was directed by Mrs. Lee Mitchell, costumer for the Children's Theatre of Evanston. William McCreary, of the Cleveland Playhouse, headed the scenery sessions. Frank Whiting, University of Minnesota, gave demonstrations in directing.

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STUDENTS FROM MORE THAN ONE HUNDRED colleges of eleven western states and the two territories met on the campus of the University of California at Los Angeles three days last March for a model United Nations general assembly. Delegations were assigned countries to represent so that they could advocate appropriate policies on the international issues discussed. The purpose of the conference was to provide college students practical opportunity for study of world affairs by direct participation. Some of the delegations even spoke in the appropriate langauge and used an interpreter.

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A NEW TYPE of tournament called a "Pentathlon" was inaugurated this spring by the University of Southern California under the direction of W. Charles Redding. The highest ranking speaker from each of ten colleges of the area was invited to participate. Each speaker was required to participate in five events: after-dinner speaking, interpretation, extemporaneous speaking, symposium debate, and manuscript oratory.

AT MINNESOTA the Young People's University Theatre presents two plays each season for children in the area. Weekday matinee performances are given for Twin City 5th and 6th graders while weekend matinees are open to the general public. The fall production October 4-16 is Geraldine Siks' *Marco Polo*, directed by Leonard Ware. *Hiawatha* by James Norris, directed by Merle Loppnow, will be presented on May 2-14.

The new Arena Theatre will open a series of experimental plays with the fall production of *The Dybbuk* by S. Ansky. The director is Arthur Ballet.

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TAU ALPHA SIGMA, national professional honorary television fraternity was founded on the campus of the University of Southern California this spring. The Greek letters stand for "television arts and sciences." A monthly publication is planned.

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THE FLORIDA PLAYERS SUMMER THEATRE opened with an all-staff presentation of *The Moon is Blue*. Barbara E. Dodson and Robert Crist, instructors in the Department of Speech, appeared in the main roles, with Delwin B. Dusenbury doubling as director and "the man upstairs." William E. Ogden, graduate assistant, completed the cast. Later in the summer the recreation room of one of the newest dormitories at the University of Florida provided an air-conditioned setting for *Claudia*, directed by Barbara E. Dodson with settings by Lee Paul. The Florida Players fall season will open with *My Three Angels* in October; the State High School Drama Festival and the appearance of Jessica Tandy and Hume Cronyn will highlight the November calendar; a major production of *Death of a Salesman* is scheduled in December; and the first children's production by the group will complete the fall semester's calendar.

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FRANK BAXTER'S PROGRAM, "Shakespeare on TV," discussed in the last issue, has now gone national, in fact international. Kinescopes have been shown in Wisconsin, Michigan, Texas, Pennsylvania, Missouri, and Hawaii. More than one hundred newspapers including several European newspapers have commended the program which has now won eleven major awards. The films are being made available by KNXT, Los Angeles, through the Ford Foundation. In a new program, "Now and Then," Dr. Baxter ranges through great writings of all ages. The new series has been appearing on a coast-to-coast network of ninety-five CBS stations.

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SOUTHWESTERN UNIVERSITY at Georgetown, Texas, breaks into the news with the completion of plans for the construction of a new Fine Arts Building and Theatre. Angus Springer, chairman of the department, thus describes the proposed new building: an auditorium with a flexible arrangement to seat 300, 500, or 800, as needed; a forty-foot stage, eighty-four feet wide, with two small side stages; and an arrangement to cover the orchestra pit for presentational staging. Some 2000 square feet of shop space are also provided, plus property and lighting storage rooms, costume sewing room, wardrobe, large dressing rooms, and a green room. Construction should begin this fall. Music, the visual arts, and drama will occupy the new building.

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WE NEED MORE NEWS about the teaching of drama or theatre history or oratory in general humanities and fine arts courses, and as special courses. At Southwestern University all students in the School of Fine Arts and all A.B. majors now take a course in "Understanding the Arts," taught jointly by professors of music, art, and speech. Angus Springer represents the speech and drama department in the enterprise.

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ON JULY 6 the national offices of the Speech Association of America were opened at Louisiana State University. They were removed from the State University of Iowa, where they have been located for the last three years. The offices at LSU are housed in the Field House, administrative office building in the heart of the campus. Members who pass through Baton Rouge are urged to visit national headquarters.

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LOUISIANA STATE UNIVERSITY will hold two workshops for high school teachers and students during the fall of 1954. A workshop in drama and interpretation will be held October 22 and a debate workshop on November 13.

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TRUSTEES OF DARTMOUTH have approved in principle a report of the Educational Television Committee which recommended activation of UHF Channel 21 allocated to Hanover, New Hampshire, as an ETV outlet. The College Development Council is now investigating possible sources of capital and revenue. The Dartmouth Committee has encouraged and assisted the formation of state committees in

New Hampshire, Vermont, and Maine, urging inter-state cooperation in transmitting ETV programs from mile-high Mount Washington.

TWO LEADERSHIP CONFERENCES for high school juniors were held on the Louisiana State University campus during the month of June. The speech activities in which the students received training included discussion, interpretation and dramatics.

AN ADAPTATION of *Arsenic and Old Lace* was presented last spring by De Paul speech students with John Stine, chairman of the Speech Department, as director. The performance was given via the medium of the "Presentation Theatre," a provocative blend of oral interpretation and acting. The only equipment on the stage consisted of five speakers' stands and a large wooden box which served as the window seat. The various characters alternated at the stands, reading and acting. The novel performance was so well received that an adaptation of *Ethan Frome* is being planned for the fall.

THE SCHOOL OF SPEECH of the University of Denver sponsored a Conference on Communication in Controversy on August 19. A visiting speaker was Kenneth C. Clark, University of Washington, president of the National Society for the Study of Communication.

THE UNIVERSITY OF WISCONSIN FORENSIC UNION is adding to its usual schedule of tournaments and exhibition events, a series of debates to be televised to the public on WHA-TV. Various forms of the contest debate will be used in an attempt to discover the most effective for television.

This fall members of the Wisconsin Forensic Union are presenting exhibition debates on the current high school debate propositions before assemblies of Wisconsin high schools.

THE DARTMOUTH FORENSIC UNION, as a result of an expanded program under the direction of Herbert Lee James, is opening the 1954-55 schedule with its largest group of experienced underclassmen. The Union plans to continue its policy of offering competitive experience to all men willing to prepare for it.

TELEVISION IS AN increasingly busy activity on the University of Wisconsin campus. The present radio-television training program includes fifteen courses and plans are underway to add new course offerings in TV. This fall has seen the development of an extensive extra-curricular program in production and direction.

WDBS, THE DARTMOUTH undergraduate campus radio organization, is planning a series of programs nightly at 10:00 using faculty members as commentators, newscasters, and news analysts. The pilot programs last year dealt with local, regional, national and world news and proved generally popular. WDBS with a staff of 150 broadcasts sixteen hours a day.

HOW TO TEACH SPEAKING in a correspondence study speech course is a problem the University of Wisconsin Extension Division may have solved.

Herman H. Brockhaus, chairman of the Extension Speech Department, has written an eight-assignment, non-credit course for adults, entitled "Fundamentals of Public Speaking." It was prepared especially for persons living in the vicinity of any one of the nine Wisconsin Extension Centers where audio-visual equipment is available. But anyone, anywhere, who has access to a tape recorder is a prospective enrollee.

For each assignment, the student prepares and delivers a four-minute speech, recording his presentation on half of a tape. This tape is then mailed to the University of Wisconsin at Madison where a speech instructor listens to the talk and records his critique and suggestions on the other half of the tape. The original speech, plus the instructor's comments, is then returned to the student for a listening session before he prepares his next speech assignment.

The course was given a trial run last spring at West Bend, Wisconsin when it was offered to a small study group, with an absentee instructor in Madison.

MANY READERS may not know that Hamilton College requires four years of public speaking of all students. Hamilton has had a long and distinguished tradition in public address, its roster of faculty and students including many well-known names. Willard B. Marsh is chairman of the department.

THE DEPARTMENT OF SPEECH at Michigan State College is making plans to contribute to the centennial celebration of the College in 1955. The Department will produce a short play dealing with the history of Michigan State, and among other activities will serve for the first

time as host to the Western Conference Debate League.

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SYRACUSE REPORTS two interesting curricular developments: a fundamentals course at Chautauqua, the University's new extension center, and a new course entitled "Communication in the Air Force" for junior men enrolled in ROTC. J. Calvin Callaghan initiated the Chautauqua project and J. Edward McEvoy, a major in the Air Force reserve in addition to being a member of the speech staff, conducts the Communication class.

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THE UNIVERSITY OF MINNESOTA held a course entitled "Effective Communication in Industry" September 12-18 at Douglas Lodge, in Itasca State Park near Bemidji and Park Rapids. The program was based upon the traditional elements of reading, listening, writing, and speech; and if we know business men, and can interpret pictures, there were also hiking and fishing elements, which improve conmmmunication no end. On the staff were Ralph G. Nichols, University of Minnesota; Hugh F. Seabury, State University of Iowa; Donald Z. Woods, University of Minnesota; and James I. Brown, University of Minnesota.

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AT SYRACUSE: The department will be host in the spring to college debaters participating in District VIII preliminaries to the West Point Tournament. Chairman for the district debate coach is J. Edward McEvoy. The University will be host also in the spring to young debaters enrolled in the regional preliminaries of the New York State High School Tournament.

Television graduate students recently wrote and produced *The Salt City Album*, an historical narrative of the legends and events in the development of the city, with Professor McEvoy taking the role of story-teller in the series.

Louis M. DiCarlo, director of the Hearing and Speech Center and chairman of the Department of Audiology and Speech Pathology, recently conducted a workshop in children's problems under the sponsorship of the school administrators of Cincinnati. Dr. DiCarlo with assistance of Walter W. Amster of the staff in audiology and speech pathology has also been conducting school clinics in New York state.

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THE ANNUAL SPEECH CONFERENCE sponsored by the Department of Speech at the University of Michigan was held on July 16 and 17. Participating in the program as guest speakers were: Karl R. Wallace, president, Speech Association of America; Thomas A. Rousse, vice-president, Speech Association of America; Waldo W. Braden, executive secretary, Speech Association of America; W. Norwood Brigance, chairman, Department of Speech, Wabash College; Max Fuller, president, Central States Speech Association; Paul D. Bagwell, chairman, Department of Communication Skills, Michigan State College; B. Iden Payne, guest professor, Department of Drama, University of Texas; Mrs. Kathleen N. Lardie, manager, Station WDTR and director of radio and television for the Detroit Public Schools; Eugene H. Bahn, Wayne University; L. E. Dostert, director, Institute of Languages and Linguistics, Georgetown University.

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A TWO-DAY CONFERENCE on Speech Communication in Business and Industry was held in Ann Arbor on June 28-29. The major topics considered included speech communication skills and conference leadership. Forty representatives from fifteen business and industrial organizations took part in the sessions. The instructional staff for the program from the Department of Speech consisted of Hayden K. Carruth, G. E. Densmore, L. LaMont Okey, and William M. Sattler. Gerald O. Dykstra was also a member of the instructional staff from the School of Business Administration. The Conference was directed by Dr. Sattler.

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A NEW TELEVISION CENTER has been approved for the State University of Iowa, to carry on and further develop study and teaching in television. The new organization will serve all colleges and other areas of the university having an interest in the teaching or in specialized uses of television. H. Clay Harshbarger is director of the center.

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OPEN HOUSE, sponsored by the Department of Speech, University of Michigan, was held at the new Speech Research Laboratory, Room 2006 Angell Hall, August 5. About one hundred seventy-five visitors attended. Staff members and students demonstrated the new equipment which has been obtained and constructed for the laboratory during the past year. The affair was held under the direction of Gordon Peterson.

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THE CURRENT EDITION of the bulletin, "U. S. Government Awards Under the Fulbright Act" has just come to our desk. The deadline for appointments for 1955-56 is October 15, 1954, so the primary purpose of this note is to alert those who may want to teach or study overseas

during the year 1956-57. Here are important addresses for those who want to study the possibilities:

University lecturing and advanced research: Conference Board of Associated Research Councils, 2101 Constitution Avenue, Washington 25, D. C.

Graduate study: Institute of International Education, United States Student Program, 1 East 67th Street, New York 21, N. Y.

Teaching in elementary and secondary schools: United States Office of Education, Division of International Education, Department of Health, Education, and Welfare, Washington 25, D. C.

Many colleges and universities have already set up a Fulbright or Foreign Study committee, which no doubt already has this bulletin and much other information as well.

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IN ORDER TO OBTAIN a representative expression of opinion in selecting annual discussion and debate topics, members of the Committee on Intercollegiate Discussion and Debate attempt to maintain as inclusive a list as possible of all forensic directors. Schools affiliated with one of the forensic societies are canvassed annually for suggestions by their society representative on this Committee; those not affiliated with a society are canvassed by the SAA representative. The Committee urges any forensic director who was not included in the ballot this year to register for the ballot next year by sending a postcard with his name, address, and school to the current SAA representative: R. G. Gunderson, Department of Speech, Oberlin College, Oberlin, Ohio.

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THE WISCONSIN ALUMNUS, issue of November, 1953, has an interesting article about William C. Troutman, now chairman of the Department of Speech at the University of Baltimore. The article contains a biographical sketch of Professor Troutman, and a long list of students of his who have attained distinction on the stage or in the classroom. Professor Troutman's career includes many highlights—among others that of being a pioneer in the movement to develop drama as a part of university academic programs.

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WE ARE ALWAYS GLAD to make formal note of sources of teaching aids and devices. The Charles G. Reigner Library of Recorded Sermons and Worship Services, Union Theological Seminary, Richmond 27, Virginia, has issued an eight-page mimeographed catalog of its current tape recordings. Among the ministers recorded we see many distinguished names: Fosdick, McCracken, Marshall, Niebuhr, Oxnam, Peale, Poteat, Sockman, and scores of others. The recordings are available on free seven-day loan, or the library will make duplicates for a reasonable fee. Professor Robert White Kirkpatrick is interested in securing recordings of widely-known ministers now deceased; he may be reached at the address given above.

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THE THIRD ANNUAL Conference and Workshop on the theme, "Speech and the Preacher" was held on the campus of the University of Michigan July 12 and 13. Among the topics considered were "What is Expected of the Leader in Committee Meetings," "What the Hospital Expects of the Pastor," "Organizing the Sermon," and "They Said it Well." Special instruction was made available in television, radio, and oral reading.

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OUR NOTE ABOUT BOOK COLLECTING brought an enthusiastic response from W. Norwood Brigance, who undoubtedly has one of the finest collections in the country. He has, for example, every issue of *QJS* from its beginning, in bound volumes—an achievement nowadays practically impossible to attain. He also has all issues of *Speech Monographs*, another collector's triumph of equal magnitude; and all issues of *The Speech Teacher*, now within the reach of anybody, but certainly not for long. We drooled over such items as Thomas Wilson's *The Arte of Rhetorique*, 1585, and wondered if any other private collector has this number. And there was M. Fabii Qvintiliani's *Rhetoris Clarissimi Oratoriarum Institutionum*, Basileae, 1543, which practically reaches back to the days of Gutenberg, himself. Bulwer, Sheridan, Campbell, Blair, Walker, Austin, Rush, Whately and other familiar names also appeared on the long list.

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THE ARKANSAS ASSOCIATION of Speech Correctionists was formed in April. The following members were elected to offices: President, Mary Louise McDowell, State Speech Correctionist; first vice-president, Joanna Davis, instructor in special education in the Little Rock Public Schools; second vice-president, Donna Russell, director of the Junior League speech correction school; secretary-treasurer, Kelmer Baxter, director of the Speech and Hearing Clinic at Henderson State Teachers College. The group plans to meet three times during the school year.

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A SPEECH CORRECTION WORKSHOP was a featured offering of the summer session at Fresno State

College. John W. Wright, Alonzo Morley, and Louise Binder Scott were on the staff.

THE WABASH COLLEGE Speaker's Bureau, organized on January 1, 1928, by W. Norwood Brigance, is the oldest organization of its kind in the country. On Sunday, April 11, it presented its 2000th public service. In 1953-54 it scheduled 128 addresses and discussions.

The *Crawfordsville Journal* for April 9 contained an interesting story about the work of the Bureau, giving a long list of names of distinguished alumni who have spoken on its programs. Among them are Ray Ehrensberger of the University of Maryland, L. H. Adolfson of the University of Wisconsin, J. Jeffery Auer of the University of Virginia, and James C. Ching of the University of Missouri. William C. Moore, a Lafayette attorney, holds the record for giving a speech the most times; his address entitled "Two Years a Hobo" was presented to Indiana audiences 126 times.

We think the Speaker's Bureau plan offers fine training in practical speaking, and commend the many institutions that have one. As a sample of the kind of programs that can be offered, we cite these titles from the Wabash Bulletin of last spring: discussions on "Ike's First Year—How Shall We Assess it?" "How Can We Win Asia for Democracy?" "Depression Ahead? What Should the Government Do?" and addresses on "Isolationism and the H-Bomb," "Mexico and Mexicans," "America and Japan," "Can Japan Stay on the Western Side?" "The Third House of Congress" (lobbyists), "Butter, Ballots, and Ezra Taft Benson," "Fifty Million Frenchmen, Asset or Liability?" "How State Governments Are Getting in Trouble," "Rural Education in Indiana," "Government Investigation of Education," and "Subversive Activities in the United States."

SUMMER THEATRE-GOERS at the University of Missouri avoided the midwestern heat by attending the performances of the annual Starlight Theatre, held on the roof of the Education Building. *See How They Run* and *Lo and Behold* were on the summer bill. A special performance was given for touring foreign exchange students sponsored by the American Field Service. Donovan Rhynsburger is director and Elmer Bladow technical director at Missouri.

THE INTERCOLLEGIATE SPEECH LEAGUE of Michigan held its annual interpretation festival at Wayne University on May 7. Students from various Michigan institutions of higher learning presented readings in a "Junior Series" and a "League Series." Lionel G. Crocker of Denison University was guest critic; Otis J. Aggertt is chairman of the Interpretative Division of MISL; and E. Ray Skinner of Wayne was host.

WESTERN ILLINOIS STATE COLLEGE inaugurated its first Ravine Theatre Shakespeare Festival June 18 to 23. "A Midsummer Night's Dream," "The Merry Wives of Windsor," and "The Taming of the Shrew" were presented. The long-range plan is to present a complete cycle of the 36 plays, eventually inviting stars of stage and screen to play leading roles. Directors of the first series were Merle E. Lundvall and Paul Blackford.

MEMPHIS STATE COLLEGE reports a busy season. Its third annual Shakespeare Festival was completed last spring, with six performances of "The Taming of the Shrew," viewed by 3,680 people, a program called "Songs from Shakespeare," and the full-length feature film, "As You Like It." The staff has also organized, for some three years now, a "Memphis State College Drama Quintet" which offers programs of readings to church groups, service clubs, and similar organizations. The Quintet has already presented more than thirty Shakespeare programs to more than 6,000 people. These activities together with the annual spring forensics banquet and theatre banquet kept chairman Don Streeter and his staff entirely busy during the closing weeks of the last school year.

WHAT IS BELIEVED to be the first master of arts degree in radio and television in the South was conferred upon Irvin S. Liber at the University of Alabama on May 30. Mr. Liber also holds the B.A. from Alabama. The radio and television M.A. program was initiated at the University in 1950.

NORTHWESTERN UNIVERSITY sponsored a symposium in the teaching of writing and speaking as a part of its 1954 summer session. Visiting lecturers were Charles C. Fries, University of Michigan; Franklin H. Knower, Ohio State University; J. N. Hook, University of Illinois; Bower Aly, University of Missouri; Paul D. Bagwell, Michigan State College; Harold B. Allen, University of Minnesota.

READING ABOUT the fourth annual Summer Television Workshop at Michigan State College, August 2-20, reminds us that TV is now a lusty infant. Armand L. Hunter, Robert P. Crawford,

and William Tomlinson were in charge of the program.

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VARSITY NITE is an entertainment feature at Denison University, with various campus organizations each presenting an original play or skit. Judges for the 1954 event were L. C. Staats, Ohio University; Paul Carmack, Ohio State University; and Lionel Crocker, chairman of the department at Denison.

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THE UNIVERSITY OF ILLINOIS and the Illini Forensic Association were hosts on April 10 to seven colleges and universities at the second annual Novice Debate Tournament. Tournament manager was William Roberts.

The Executive Council of the Illini Forensic Association is working to establish this spring an award for the year's most valuable debater. This annual award will be made in honor of the late Thomas E. Finfgeld, formerly adviser to the varsity debate squad.

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SHOP TALK CALENDAR

Speech Association of America: Chicago, Conrad Hilton Hotel, December 27, 28, 29, 30. The Association will meet in Los Angeles in 1955, in Chicago in 1956, in Boston in 1957, in Chicago in 1958. All of these meetings will be held on the traditional December dates, except the 1957 Boston meeting, scheduled for the last week in August.

American Speech and Hearing Association: St. Louis, Hotel Jefferson, October 25, 26, and 27.

Central States Speech Association: St. Louis, Hotel Jefferson, April 1 and 2.

Southern Speech Association: Memphis, first week in April.

Western Speech Association: Tucson, Hotel Pioneer, November 25, 26, and 27.

Speech Association of the Eastern States: New York, Hotel Statler, March 31, April 1 and 2.

Executive secretaries of other national and regional associations are invited to send us 1954, 1955, and 1956 dates as selected.

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RADIO AND TELEVISION programs currently aired by the Chicago Undergraduate Division of the University of Illinois are "This Great Wide World" and "Operation New Horizons." The former series of programs consists of talks on books of travel and adventure by Eugene B. Vest, Head of the Division of Humanities. The second program is a television series that is a joint undertaking of six colleges in the Chicago area.

THE DEBATE TEAM of the University of Illinois of Chicago was one of the representatives of District 5 (Ohio, Illinois, Michigan and Indiana) in the national championships at West Point, New York. The UIC team won first place in district competition and was also undefeated in the Illinois state tournament, where it placed second. During the second semester the UIC debaters also won first in the tournament sponsored by Northwestern University, tied for first place in Division One at Northern Illinois, and reached the quarter finals of the Northwest Tournament sponsored by the College of St. Thomas. In its last five tournaments the team won 33 and lost 4. As a part of its off-campus forensic program, the squad took panel discussions and split-team debates to a number of public forum gatherings in the Y.M.C.A.'s in Chicago. The most popular program, "Will the Nations Behind the Iron Curtain Revolt?", featured students who have themselves lived in the Soviet zone. The total audience for these programs was estimated at more than 600.

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BLACK HILLS TEACHERS COLLEGE notes some new curricular developments. The College formed a Communications Division last September, including the former departments of English, Speech, Journalism, and foreign languages. A basic communications program has been established in which, after diagnostic testing, students are assigned to laboratory sections of not more than 25 per section. Each student must demonstrate proficiency in standardized tests covering reading and spelling, grammar and usage, vocabulary, and writing and speaking. Some students can meet these requirements in one quarter, and some may need at least four years.

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THE CENTRAL STATES Speech Convention was held April 2 and 3 at the Hotel Sherman, Chicago. The audience of 578 was a 14 per cent increase over the preceding year. The principal speaker at the convention was Frank Rarig, professor emeritus, University of Minnesota. John Dietrich, University of Wisconsin, was in charge of the convention program. Carl Pitt and Matthew Rigler, both of the Chicago Undergraduate Division, University of Illinois, took charge of the business portion of the convention during the illness of Wayne Thompson.

Officers for 1954-1955 are Max Fuller, Maytag Company, Newton, Iowa, president; Charles L. Balcer, Detroit Lakes, Minnesota, High School president-elect; Marion Stuart, Senior High

School, Champaign, vice-president; Kim Giffin, University of Kansas, editor of the *Central States Speech Journal;* Wayne N. Thompson, University of Illinois, Chicago, executive secretary.

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WE WANT TO THANK EVERYBODY for all those notes beginning "I want to write you how much I enjoy Shop Talk." Our scouts tell us they read the ads first and Shop Talk second, which certainly puts us in an enviable position, but we are serving warning on the advertising boys to sharpen their pencils or we will take over the back pages and have Waldo Braden sprinkle the ads among the articles. If we could get all of the 1,200 or more departments of speech in the country to start contributing, we could even climb onto the cover pages.

Deadline dates are as follows: August 15 for the October issue; October 15 for December; December 15 for February; February 15 for April. We welcome contributions in advance of those dates—really we handle a tremendous bulk of material—but occasionally we can take care of a few items after the immediate deadline has passed. To simplify editing, please put each category of items on separate sheets—a separate sheet for personal notes, separate sheet for each short news story, separate sheet for appointments, separate sheet for theatre schedules, and so on. That procedure saves us hours of time getting copy ready for Artcraft Press. Our thanks go to the hundred or more people who sent us stuff for this issue.

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APPOINTMENTS

Adelphi College: Mrs. Tamara Pollack Schroeder, instructor in speech.

College of Wooster: Nancy Thomas, instructor in speech.

Dartmouth College: Robert P. Friedman, instructor in speech and director of the speech clinic.

Denison University: William Hall, instructor in speech.

De Paul University: James Taylor, coordinator of television activities.

Hamilton College: David L. Lewis, William J. Park III, instructors in public speaking.

Indiana University: Hubert C. Heffner, professor, Milton J. Wiksell, associate professor, in speech and theatre.

Kansas State College: John Keltner, chairman, department of speech.

Kent State University: L. LeRoy Cowperthwaite, head, School of Speech.

Louisiana State University: Charles Lee Hutton, Owen M. Peterson, instructors in speech.

Michigan State College: Robert M. Busfield, Lewin Goff, John H. Walker, Jack M. Bain, Albert Bluem.

Montana State University: Seth Fessenden.

Monticello College: Bonnie Rover, instructor in speech and English.

New York University: Charles A. Fritz, chairman of the Department of Speech; Jack Hasch, instructor in speech in the School of Commerce.

Northwestern University: Marcella Oberle, instructor in speech education; Martin C. Schultz, instructor in speech correction; Robert O. Weiss, instructor in public speaking.

Pacific Lutheran College: Jon M. Ericson, instructor in speech.

Radford College: Robert E. Ericson, assistant professor of speech and drama.

Stanford University: Donald Sikkink, director of debate; James Murphy, Edward Steele, instructors in public speaking; Leo Hartig, technical director.

St. John's Episcopal Junior College, Vicksburg: Bettye Jane Glasscock.

St. Louis University: C. B. Gilford, chairman of the theatre division of the Department of Speech.

Syracuse University: C. Daniel Smith, assistant professor of speech; Richard G. Roarabaugh, instructor in public address.

Temple University: Anita Golove Shmukler, Jane Craumer, instructors in speech.

Texas Christian: James Costly, head, Radio-TV division; Mrs. Helen Allen, instructor in costuming.

University of Colorado: Victor Harnack, assistant professor; Halvor Halvorson, speech correction and speech clinic.

University of Illinois, Chicago Undergraduate Division: Alfred Partridge, instructor in speech, radio, and television.

University of Minnesota: Arthur Ballet, assistant professor of speech and educational director of the University Theatre; John W. Bystrom, varsity debate coach.

University of Missouri: Robert Haakenson, assistant professor of speech; Edward A. Rogge, director of forensics; Helen Brookshire, Keith Davidson, Edward R. Day, Frank Norwood, Ruth Payton, John Barry Regan, instructors in speech; Donald Canty, Jessie Redding, Maxine Tepper, graduate assistants; Dalton Lancaster, student assistant; William Griffiths, student debate manager.

University of Nebraska: Clarence Denton, Georgia Dandos, instructors in speech.

University of Southern California: Kenneth Harwood, chairman of the Department of Telecommunications; Sheldon Cherney and Ernest Boyer, assistants in speech.

University of Virginia: Robert C. Jeffrey, assistant professor of speech and director of forensics.

University of Wisconsin: John P. Highlander, assistant professor of speech; George P. Bird, Gloria Link, Edward Meyer, Melvin Miller, M. Scheffel Pierce, E. C. Reynolds, Robert Smith, Dale Swanson, Maxine Trauernicht, Charles A. White, Judith Wray, Leland Zimmerman, teaching assistants; James Cleary, fellow.

West Tennessee Hearing and Speech Center: Elaine Washington.

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PROMOTIONS

Adelphi College: Josephine Nichols to permanent tenure.

College of Wooster: J. Garber Drushal, professor of speech.

Denison University: Pressley McCoy, assistant professor of speech.

Indiana University: Gary W. Gaiser, assistant professor; Vincent Knauf, assistant professor; Marvin Seiger, instructor.

Northwestern University: Rita Criste, assistant professor of dramatic productions; Donley F. Feddersen, professor of radio and television.

Oberlin College: Paul H. Boase, associate professor of speech; Charley A. Leistner, Jr., assistant professor of speech.

Stanford University: Wendell Cole, associate professor of speech and drama.

Syracuse University: Eugene S. Foster, Edward McEvoy, Walter W. Amster, assistant professors of speech.

Temple University: John B. Roberts, associate professor of radio; Harry L. Weinberg, assistant professor of speech.

University of Arkansas: George R. Kernodle, professor of speech and dramatic art; Norman DeMarco, associate professor and head of film, radio, and television unit.

University of Colorado: Thorrel Fest, associate professor of speech.

University of Minnesota: William S. Howell, chairman of the Department of Speech and Theatre Arts; professor of speech, E. W. Ziebarth, dean of the Summer Session.

University of Texas: Loren Winship, professor of drama.

University of Wisconsin: Jonathan W. Curvin, professor of speech; Winston L. Brembeck, associate professor of speech.

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THEATRE SCHEDULES

Adelphi College: Summer Workshop: *Another Part of the Forest, The Little Foxes, Ten Little Indians, Light Up the Sky, The Country Girl, The Man who Came to Dinner.* School year: *The Dragon, Major Barbara, La Boheme, The Heiress, Liliom.*

College of Wooster: *A Midsummer Night's Dream.*

Elmhurst Community Theatre: Summer, 1951: *The Torch-Bearers, The Glass Menagerie, Miranda.*

Indiana University: Brown County Playhouse, summer session: *Claudia, The Old Soak, George and Margaret.* University Theatre: *The Importance of Being Earnest, The S. S. Glencairn, The Merchant of Venice, Ring Around the Moon, Jordan River Revue, The Inspector General.* For television, *The Merchant of Venice* and *The Jordan River Revue.*

Johns Hopkins University: Educational Theatre: *The Winslow Boy.* Children's Educational Theatre: *The Silver Thread.*

Louisiana State University: 1953-54: *Harvey, Lady From the Sea, The Old Maid, Death of a Salesman, Our Town, Misalliance, The Secret Life of Walter Mitty, Trouble in Tahita* and *The Masked Ball,* in cooperation with the School of Music. 1954-55: *Beggar on Horseback, Macbeth, The Crucible,* and, tentatively, *The Skin of Our Teeth.*

Northwestern University: *Barefoot in Athens, Romeo and Juliet* or *Macbeth, Uncle Vanya, Fashion, Misalliance, The Caucasian, Chalk Circle.*

Ohio State University: *The Cocktail Party.*

Oregon State College: *The Country Girl, The Torchbearers, Affairs of State.*

St. Louis University: *The Front Page, The Crucible, Doctor Faustus, The Merchant of Yonkers.*

Southwestern University: *The Velvet Glove, Skin of Our Teeth, Romeo and Juliet.*

Stanford University: *The Skin of Our Teeth, The Alchemist, Misalliance, Mary of Scotland, The Girl of the Golden West, The Rake's Progress.*

Texas Christian University: *Ladies in Retirement, Crown of Shadows, Barber of Seville, Ah Wilderness.* Children's Preparatory Workshop: *Fanciful Fairy.* Horned Frog-Community Summer Theatre: *Angel Street, Silver Whistle, January Thaw, Candida, Goodbye My Fancy.*

University of Arkansas: Summer: *Bell, Book, and Candle, Angel Street.* School year: *Death of a Salesman, Circle of Chalk, Time Out for Ginger, Cosi Fan Tutte, No Time for Comedy, Caesar and Cleopatra.*

University of California: (1953-54 season) *Mother Lode, The Climate of Eden, Measure for Measure, The Sea Gull.*

University of California at Los Angeles: 170 series: *Broken Stairway, Lady Precious Stream, The Pearl, Tobias and the Angel.*

University of Colorado: *Patience, Troilus and Cressida.*

University of Delaware: E 52 University Theatre: *Ann of a Thousand Days.* Children's Theatre: *Barbar, the Elephant.*

University of Minnesota: *Mister Roberts, Oedipus Rex, Misalliance, Othello, Hedda Gabler.*

University of Nebraska: *Death of a Salesman, Madwoman of Chaillot, Mourning Becomes Electra, Shoemaker's Holiday.*

University of Southern California: *The Frogs, The Crucible, Pericles, Prince of Tyre.*

University of Texas: Summer: *Life With Father, Sparkin', The Red Peppers, A Phoenix Too Frequent* (one-act bill); *Misalliance.* School year: *Morning's at Seven, The Trojan Women, Peter Pan, Our Town, Gianni Schicchi, Hin and Zuruch,* annual Shakespearean play.

University of Washington: Showboat Theatre: *Amphitryon 38, Mrs. McThing.* Penthouse Theatre: *Mistress of the Inn, Affairs of State.* University Playhouse: *Oedipus Rex.*

University of Wisconsin: *A Midsummer Night's Dream, The Innocents, Annie Get Your Gun, The Crucible, The School for Scandal.*

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## PERSONAL NOTES

Arleigh B. Williamson, emeritus professor of speech at New York University and a former president of the Association, was appointed for a nine-year term to the Board of Higher Education, the governing body of the four municipal colleges of New York City. . . . A grant-in-aid for a year's study at Harvard has been awarded Helen Donovan, Special Teacher of Speech Improvement, New York City Board of Education. Miss Donovan will be one of twenty educators to work in Harvard's new program for the degree of Doctor of Education in Administration.

Charles N. Harris, has returned to the Oregon State campus after a year's leave of absence for graduate study at the University of Oregon. . . . William Brady has resigned to accept a graduate fellowship in drama at the University of Ohio for the coming year. . . . Harold M. Livingston is on sabbatical to pursue further graduate study at the University of Southern California. . . . Louis H. Kaiser, after three years of duty with the Air Corps, has rejoined the Speech Department at Oregon State. His duties will be chiefly in radio and television. . . . Raymond Barnard of the University of Denver was a visiting professor at New Mexico Western College, Silver City, during the summer session. . . . Earl W. Wells, chairman of the department of speech of Oregon State College and a national vice-president of Delta Sigma Rho, installed a chapter of that organization at the University of Washington last May. Following the installation, he was the guest speaker at the annual faculty-student speech banquet honoring outstanding graduates in speech. . . . Loren Reid of the University of Missouri spent the summer in the South and West, lecturing, teaching and touring with Mrs. Reid and their four children. He gave eight lectures from June 9 to June 18 at the Twentieth Annual Speech Conference, sponsored by the Department of Speech at Louisiana State University. He taught a course in communication and a graduate seminar in rhetorical theory at San Diego State College during the first summer term, and a graduate seminar in speech education the second term at the University of Southern California.

Giraud Chester will return to Queens College from his Ford Foundation Fellowship on a reduced schedule for the academic year 1954-55. On July 1, Dr. Chester was appointed program coordinator of television network programs at the National Broadcasting Company. In his new position Dr. Chester works with the national program director and the manager of television programming. He is responsible for coordinating program effort, and he acts as liaison between the program division and all other divisions at the National Broadcasting Company.

Lee Edward Travis of the University of Southern California was visiting professor at Northwestern University in August. Dr. Travis is currently editing *Handbook of Speech Pathology*, a compilation to which twenty-four specialists are contributing. . . . Boris Morkovin and Mrs. Lucelia Moore discussed teaching problems of the deaf on William Reagan's TV program "Headlines in Action," July 5. . . . An experiment in teaching lip reading over TV was presented for 14 weeks on KTHE by Mrs. Moore and Dr. Morkovin. The series of lessons included "Parent Education," "Hearing Aids,"

"The Otologist's Point of View" and "Teacher Training." . . . Drama students under direction of Howard Banks have recently been presenting vignettes to Los Angeles clubs on America's urgent social problems. . . . Recent guest speakers and teachers in the departments of speech, cinema, drama, and TV include A. Miller, Hollywood cinematographer for academy award winning motion pictures; Leona Wilson, network TV writer; William Wyler of Paramount Pictures; Robert Hurlburt of CBS-TV; Richard Erdman, co-star of the Ray Bolger show; Major Andrew White, founder and first president of CBS; Edward R. Murrow of CBS; General David Sarnoff, Chairman of NBC. . . . Professional artists who have done special work at the University of Southern California recently have included Mary Ann Clements, writer of "Big Town" TV program; David DeHaven, Columbia picture star; Gil Garfield, TV star; Azuma Harnoubu, Broadway entertainer. . . . Lester F. Beck, head of the Cinema Department, recently toured Indonesia as a guest of the Indonesian government. Since his return he has been showing slides and lecturing in Los Angeles on Indonesian radio, film, and press.

On June 18 Waldo W. Braden, professor of speech at Louisiana State University, gave a lecture at the University of Missouri. On July 16 and 17 he participated in the annual summer Speech Conference at the University of Michigan. . . . Giles W. Gray was visiting lecturer for a speech conference at Southwest Texas State Teachers College at San Marcos from July 19 to 23. . . . Francine Merritt received a university grant for a research project in New York City in September. . . . Christine Fitz-Simons of WLSU, Louisiana State University FM station, was awarded a fellowship to the workshop held by the National Association for Education by Radio and Television in St. Louis during June. She has been conducting programs for in-school listeners in the primary grades of East Baton Rouge Parish during the past year. . . . Wesley Wiksell took a sabbatical leave during the spring semester of 1954. . . . John Gassner lectured at Louisiana State University on June 15 as a special feature of the Summer Festival of Arts.

Carl D. England is on leave from the Speech Department at Dartmouth to act as director of "The Individual and the College," a new course designed to give orientation in the liberal arts to all 750 men of the freshman class beginning this fall. Professor England will teach courses in speech during the second semester. . . . John V. Neale has been appointed a member of the Steering Committee of the Dartmouth Great Issues Course, a course required of all senior men to serve as a bridge between the college and the intellectual life of post-college years.

Andrew T. Weaver has resigned from the chairmanship of the Department of Speech at the University of Wisconsin after twenty-seven consecutive years of service. Professor Weaver writes us that he wants "to do some real teaching again." Succeeding Professor Weaver to the chairmanship is Frederick W. Haberman, who has been appointed to that office for the present academic year. . . . At the meeting of the State Medical Society of North Dakota and the North Dakota Speech and Hearing Council last May, 1954, Dr. Lee Ledgecock, consulting audiologist for the Mayo Clinic, was the chief speaker for the panel discussion under the chairmanship of John Penn, head of the University of North Dakota Department of Speech, with representatives of state health and welfare agencies. Dr. Laura Wright is chairman of the Council. . . . Calvin W. Pettit, professor of speech and director of the Speech and Hearing Clinic at George Washington University, was acting director of the University of Wisconsin Speech and Hearing Clinic during this past summer session, while Professor John V. Irwin was serving as visiting lecturer at the University of Colorado. . . . Gladys L. Borchers, professor of speech at the University of Wisconsin, has been granted a leave of absence for the academic year 1954-55 in order to do research on speech education in Europe. When Professor Borchers returns to the United States in September 1955, she hopes to have visited schools and universities in Greece, Italy, France, Germany, Switzerland, Belgium, the Netherlands, Denmark, England, and Scotland. She expects to make her headquarters in Wiesbaden, Germany.

Laura F. Wright was appointed this past fall as chairman of the Department of Speech at Alabama College, Montevallo. . . . Maryann Peins, assistant professor of speech in Washington Square College of Arts and Science of New York University, has been traveling in Europe during the last summer.

Jane Hanson is returning to Europe for her third tour of duty as a civilian Field Entertainment Director organizing and directing shows for the Armed Forces. . . . Richard F. Clemo of Adelphi has been elected second vice-president of the Eastern States Speech Association. Mary Lou Plugge is the new vice-president of the Nassau County Speech and Drama Association. . . . Elbert Harrington of

the University of South Dakota traveled in Europe this summer.

Paul E. Randall, Director of the University Theatre, Temple University served as stage manager for the Playhouse in the Park, municipally operated theatre in Philadelphia, during the summer. . . . Clemen Peck was technical director of the Virginia City Players in Montana during the summer. . . . Gordon F. Hostettler, department chairman, has been appointed to the newly-created Public Relations Council of Temple University.

J. Edwin Culbertson returned to Indiana in June from a year of service on a Fulbright fellowship doing general educational work in the Philippines. . . . Raymond G. Smith spent the summer doing research in the field of public speaking. He visited a large number of universities to examine unpublished studies in this area. . . . R. Lyle Hagan, a member of the theatre staff for the last five years, accepted the chairmanship of the Department of Theatre, Eastern New Mexico University, Portales, New Mexico. . . . Robert E. Ericson goes to Radford College, Radford, Virginia, where he will become assistant professor of speech and dramatic arts. Harold Cohen has accepted a position as instructor at the University of Colorado.

Wallace A. Bacon, associate professor of interpretation, and Ernest J. Wrage, professor of public speaking, will be on leave-of-absence from Northwestern University during the 1954-55 academic year. Each of these men will spend the year in study under the provisions of a grant from the Ford Foundation for the Advancement of Education. . . . Paul Moore, associate professor of speech correction, is continuing for 1954-55 a leave-of-absence granted a year ago. Dr. Moore will devote the year to further research in connection with the development and production of a talking dictionary.

Milton Valentine, director of the Speech Clinic at the University of Colorado, was on leave during the summer, studying at Stanford. . . . Mary Alice Crabill, instructor in speech correction, was married to Perry Patterson, instructor at Iowa State College, on August 22. They will be at home in Ames, Iowa. . . . Gladys Yohe returned at the beginning of the summer session to the Colorado campus after a year's leave of absence to work on her doctorate at the State University of Iowa. . . . Thorrel Fest will go to Tucson, Ariz., in November where he will appear on the program and also meet with the sponsors of chapters of Delta Sigma Rho. . . . Summer visiting speech professors at the University of Colorado were Rex Robinson, professor of speech at Utah State, who taught discussion and debate in the high-school speech institute and university courses in public address; John Irwin, professor of speech and director of the speech clinic at the University of Wisconsin, who taught speech pathology and hearing; and Leon Mulling, associate professor of speech at Southern Oregon College of Education and director of the speech and hearing center, who directed the speech clinic and taught classes in phonetics and speech disorders. . . . The summer high school speech institute at the University was headed by Thorrel Fest, assisted by Dorothy Walsh. Instructors in forensics were Rex Robinson and James Dee, instructors in drama were Dorie Hostettler and Phyllis Makowski, and Charles Castillo taught public speaking.

Eleanor King, assistant professor in dance, University of Arkansas, spent the summer performing in London, Rotterdam, and at the Drama Fete in Orange, France. . . . Ralph Eubanks has returned from the University of Florida where he completed work on his Ph.D. . . . W. P. Sandford is moderator of the Saint Louis University debate squad and the Pi Kappa Delta fraternity chapter. The group will now specialize in speaking engagements and debates at luncheon clubs throughout the St. Louis area.

William Garrett Crane, Professor of English at the College of the City of New York, and author of *Wit and Rhetoric in the Renaissance* (New York: Columbia University Press, 1937), is supervising the preparation of a facsimile reprint of the 1593 edition of Henry Peacham's *The Garden of Eloquence*. Historians of rhetorical theory will welcome the appearance of this reprint, inasmuch as *The Garden of Eloquence*, as published in 1577 and 1593, is perhaps the best English example of the stylistic theory of rhetoric in the period that immediately preceded the triumph of Ramistic rhetoric in England.

Wilbur Samuel Howell was the luncheon speaker at the meeting which the SAA held at Columbia University on June 28 during the annual convention of the NEA. His speech was entitled "Changing Fashions in Communication." About one hundred were in attendance.

Paul Kozelka, who was on leave during the spring session, returned to Teachers College, Columbia University, for the summer session. He presented as the summer production, *Uncle*

*Harry*, by Thomas Job. . . . Lester Thonssen was a visiting professor of rhetoric at Teachers College during the summer. . . . Clarence A. Miller, of San Francisco State College, was a visiting professor in theatre. . . . Aurand Harris was in charge of the work in Children's theatre. . . . Paul Bogen has resigned from his position as head of the radio section of the Department of Speech in order to accept a continuation of a military appointment for duty in Alaska. . . . Paul Schupbach has resigned to accept a TV position with KOLN-TV, Lincoln.

Clarence Flick, assistant professor of speech at the University of Nebraska, returned at midyear from a tour of active duty with the armed services and will in September assume duty as head of the Radio and TV section of the Department of Speech and Dramatic Art. Mr. Flick received his Ph.D. degree from Northwestern University during the summer. . . . Harlan Adams, instructor in speech and speech correction, who has been on leave of absence working towards his Ph.D. at the University of Michigan, has been granted a continuation of his leave for the 1954-55 academic year. His duties at the University of Nebraska will be handled by John McGee, who has during the past year served as Instructor in Speech and Speech Correction in Extension. . . . Maxine Trauernicht, instructor in speech Education, is on leave of absence to pursue further graduate study at the University of Wisconsin.

Sara Stinchfield Hawk received the honors of the American Speech and Hearing Association at its 1953 meeting in New York City. Her portrait and a statement of the award appeared in the March, 1954, *Journal of Speech and Hearing Disorders*. She is currently teaching at Los Angeles State College. . . . Yetta Graham Mitchell became president of the New York State Speech Association at the spring meeting held in Albany. . . . David MacArthur, director of the Department of Speech and Drama at Milwaukee-Downer college, will be on leave of absence for the academic year 1954-1955, working toward his doctorate at Ohio State University. During his absence Doris Hersh will be acting head. . . . James H. McBath has resigned from the State University of Iowa to accept a position with the University of Maryland. McBath will be assistant professor of speech in the Overseas Program.

Dr. and Mrs. Louis M. Eich recently moved to 1932 Temple Drive, Winter Park, Florida, where they will make their home. Dr. Eich, who has now retired from teaching at the University of Michigan Speech Department, will be remembered by his many students for his Oral Interpretation, History of Theater, and British and American Oratory classes. Members of the Department honored Dr. Eich at a farewell luncheon held in the Michigan League, August 3.

Lee S. Hultzén of the University of Illinois presented a paper on "Stress and Intonation" at the seventh University of Kentucky Foreign Language Conference held in April. . . . Lawrence W. Olson addressed the sixth Engineering Institute on Industrial Safety last April on "How to Present Your Ideas." . . . Dorothy Kaucher of San Jose State College is the author of a new book entitled *Armchair in the Sky*, published by Exposition Press. She describes many air adventures—flying the Pacific in 1937, to South America and up the Amazon by plane in 1938, over the Atlantic to the Isle of Man in 1939. She is a member of United Airlines 100,000 Mile Club and an associate editor of *Airlanes Magazine*.

James A. Ross, who directed forensics last year at Bowling Green State University, will teach this year at Oberlin. Paul H. Boase and Robert G. Gunderson will be on sabbatical leave during alternate semesters.

Eugene S. Foster, chairman of the radio-television department at Syracuse, has returned to Syracuse after a six-months tour in Iran as radio consultant for the Foreign Operations Administration. His duties were to survey radio broadcasting and to recommend steps to be taken by the governments of Iran and of the United States in the improvement of their internal communication by radio. . . . Ramon L. Irwin, chairman of the interpretation department, and Mrs. Irwin, have returned from a tour of the British Isles and Europe. . . . Caryl M. Kline, instructor in public address, sailed in September with her husband and two sons for a stay of several weeks in England, to be followed by several months of residence in British West Africa. She will give lectures on American government while Professor Kline lectures in geography and carries on research in that field under a Fulbright grant. The family will return in September, 1955. . . . Carl A. Pitt of the University of Illinois, Chicago Campus, in February conducted a one-day session in public speaking in Washington, D. C. for the National Association of Real Estate Boards. While in Washington, Dr. Pitt interviewed Robert Montgomery, famous movie actor, now advising President Eisenhower on his radio and television speeches. . . . Mrs. W. W. Davison of Atlanta is the newly-

elected president of the Southern Speech Association. . . . Lavina J. Humbert has returned from a summer at Sadler's Wells to head the drama program at Black Hills Teachers College. . . . Charlotte G. Wells of the University of Missouri will appear on the convention program of the National Council of Teachers of English at Detroit in November. Dr. Wells is a member of the liaison committee representing the Speech Association of America.

Alethea Smith Mattingly of the University of Arizona completed her doctorate at Northwestern in August. Dr. Mattingly was again visiting professor at Northwestern during the summer session. . . . James D. Lambert completed his doctorate at Purdue in August. Dr. Lambert returns to the University of Arizona after a year's leave of absence to assume direction of the Speech and Hearing Center. . . . Thomas L. Fernandez, last year assistant director of forensics at the University of Missouri, is now Private Fernandez, stationed at Fort Ord, California. . . . Edward C. Cole, associate professor and production manager at Yale, was general chairman of the third annual convention of the New England Theatre Conference, held in Boston October 2. Theme of the conference was "Success in the Theatre: How It Was Achieved." Among the participants were F. Curtis Canfield, chairman of the Department of Drama at Yale, who spoke at the opening general session, on a program which also included Dorothy Kester of Akron; Marjorie Dycke, of the High School of Performing Arts, New York City; Dorman E. Richardson, of the Toledo Reportory Community Theatre; and Jean Dalrymple, of the New York City Center. . . . Jerome B. Landfield of the University of California at Davis, the author of a letter to the editor of the *Saturday Review*, issue of February 21, 1953, pointed out, in commenting upon an article by John Mason Brown on Richard B. Sheridan, that Sheridan was able to resolve the crisis of a naval mutiny by positive action and forceful speaking.

Here follow three matters that are not exactly personals, but they are important enough to put into this issue. One of them is the publisher's announcement, just out, of the *History of Speech Education of America*, edited by Karl R. Wallace, and consisting of 28 signed articles by—we can safely use the publisher's word—distinguished members of the profession. The work leads off with five articles about the English and colonial heritage of speech education in America; then come 17 articles about rhetoric, elocution, and speech; and finally a group of six articles on the educational theatre. Appleton-Century-Crofts has produced the volume, under the auspices of the Speech Association of America, and at $7.50 it should find its way into many professional and institutional libraries. Shop Talk commends and thanks the publisher for undertaking this scholarly enterprise; and thanks will also be forthcoming from all who read and enjoy the book. All of us owe the editor and the authors our appreciation for making available in systematic and convenient fashion materials in this important and growing field.

The 1954 Convention Preview folder has also just come to our desk, and if by reason of summer or autumn changes of address you haven't received yours, you should write the national office. Convention highlights are listed, and facts about the convention hotel and convention teacher placement service; more than sixty different section meetings are mentioned by title. Ample time is provided to visit radio and television stations, attend the theatre, and see points of interest.

The Office of Education, Teacher Exchange Section, Washington 25, D. C., has issued a bulletin, "Exchange Teaching Opportunities, 1955-56." As the deadline for exchange posts for the 1955-56 academic year is October 15, this note gets into your hands a bit late, but a glimpse at the bulletin will help you begin plans for 1956-57 if you have an interest in overseas teaching.

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## LEW SARETT

(May 16, 1888—August 17, 1954)

Lew Sarett joined the faculty of the School of Speech, Northwestern University, in 1920, serving as Professor of Persuasion and Professional Speech until granted a leave of absence because of his health in September 1950. He retired as professor emeritus in June 1953. He had been a visiting professor at the University of Florida since 1950.

Lew Sarett was educated at the University of Michigan, Beloit College, Harvard University, and the University of Illinois. He received honorary degrees from Baylor University and Beloit College. As a young man, he was a woodsman, guide, and United States ranger in the northwest for several months of each year over a sixteen-year period.

He was a powerful force in shaping the policies of the School of Speech and, through his professional writings and his many devoted stu-